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The ART NEWS

VOL. XXX

NEW YORK, DECEMBER 19, 1931

NO. 12 WEEKLY



FLORENTINE CASSONE

EARLY XVIth CENTURY

Probably wrought for the marriage of Damiano Bernardini and Agnese Ubertini, afterwards the parents of Paolo Bernardini, the Dominican monk.

Courtesy of J. M. Botibol, London

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John (Old) Crome

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Francesco Guardi

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Sir Godfrey Kneller

Hans Von Kulmbach

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Vincente Lopez

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Sebastiano Mainardi

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Thomas Phillips

Giovanni Paolo Pannini

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Sir Joshua Reynolds

George Romney

Peter Paul Rubens

Allan Ramsay

Jan Van Ravensteyn

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By Jeremiah Dummer, about 1695

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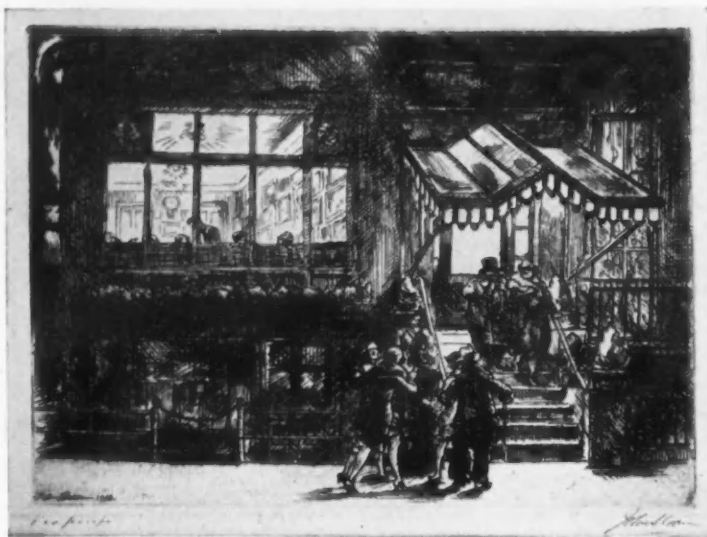
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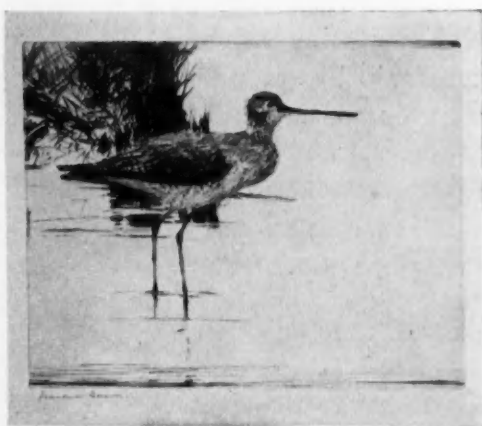
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Diana Thorne
Childe Hassam
Wood Gaylor
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C. J. Young
F. Luis Mora
Arthur Heintzelman
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Pierre Nuytens
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Yasuo Kuniyoshi
Seth Hoffman
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Kerr Eby
Geo. Elbert Burr
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Frank H. Schwartz
Grant Reynard
Emil Ganso
C. J. Young
Wayman Adams
Stefan Hirsch
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Rockwell Kent
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Edward Soderberg
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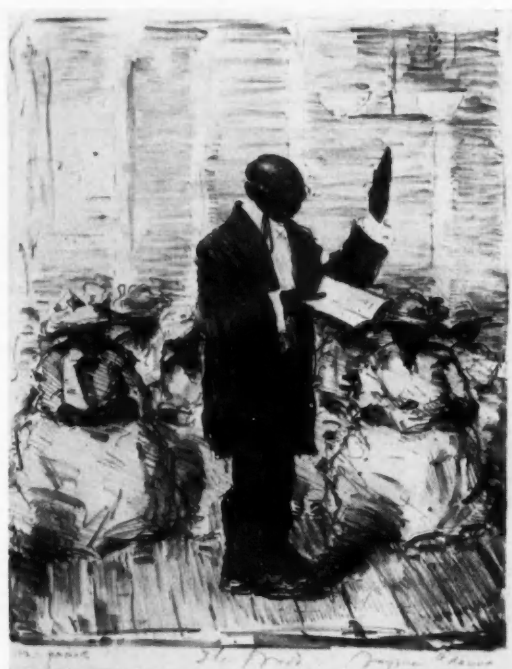
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C. H. Woodbury
Wm. Meyerwiz
Walt Kuhn
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"Yellow Legs" by Frank W. Benson



"The Word" by Wayman Adams



"The Shadow Dance" by Martin Lewis

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The ART NEWS

S. W. Frankel, Publisher

NEW YORK, DECEMBER 19, 1931

Tate Refusal of Davies Canvases Stuns New York

Leaders in American Art World Find London Refusal of Works in Lizzie Bliss Bequest Well Nigh Incomprehensible

New York art lovers were stunned by the recent news that the Tate Gallery had refused the bequest of two important works by Arthur B. Davies, left to this institution by Miss Lizzie Bliss, well known art patron, who died last March. These two paintings, entitled "Line of Mountains" and "Sleep," were forwarded to London after the close of the Bliss Memorial Exhibition at the Museum of Modern Art early in the fall. Last week a letter was received by the attorney for the Bliss estate, declining these canvases without statement as to the grounds upon which this decision was based. A special cable from the London representative of THE ART NEWS indicated that in addition to problematical limitations of space, there were differences of opinion among the trustees concerning the quality of these works.

The action of the Tate Gallery seems the more surprising since Davies was extremely active in obtaining representation of European art in America. One of the initiators of the famous Armory show, he was generally recognized before his death as among the outstanding creative artists in this country. After his demise, the great memorial exhibition at the Metropolitan Museum gave official recognition to his achievements.

The Tate Gallery was the only foreign institution receiving paintings under the terms of Miss Bliss' will, and the two canvases thus bequeathed were left without restrictions. Both paintings were finely representative of the lyrical dream quality which was characteristic of Davies' art. "Line of Mountains" was painted in California about 1911 and depicts, against a background of mountains, a group of those dancing figures, to which the artist gave such exquisite rhythms. "Sleep," which dates from about 1918, shows a group of women lying asleep in a landscape quickened by the delicate tones of early spring.

Marie Sterner, of the Marie Sterner Gallery, has been for many years keenly interested in interpreting American art to the Anglo-Saxon world, and in 1924 took a large and representative exhibition to London and Paris, in which sixteen canvases by Arthur B. Davies were included. The Davies paintings, Mrs. Sterner says, were particularly well received among leading English connoisseurs and collectors. Mrs. Sterner also states that it was Mr. Davies' keen interest in contemporary English art that led John Quinn to take such an extensive interest in adding examples of leading British artists to his famous collection.

Leading American art authorities are almost unanimous in their surprise

(Continued on page 6)



By REMBRANDT

Formerly in the Porgès collection, this portrait, which has been published by Dr. Bode, Hofstede de Groot and Dr. W. R. Valentiner, is now in the possession of Edouard Jonas of New York

JONAS ACQUIRES RARE REMBRANDTS

Edouard Jonas of Paris and London has been extremely fortunate in coming into the possession of two famous portraits by Rembrandt, companion pieces painted in one of the master's best periods. In fact, these very canvases held a place of honor at the memorial Rembrandt exhibition in The Hague, thirty-three years ago in honor of the accession of Queen Wilhelmina. These portraits have been on view in various other special Rembrandt shows but in the collection brought together at The Hague all of Rembrandt's greatest works were lent by museums and by collectors everywhere, royal or otherwise. It was the most comprehensive aggregation of Rembrandt's oeuvre ever assembled.

Furthermore, the two masterpieces recently acquired by Mr. Jonas are reproduced and written up in the most

(Continued on page 12)

Botibol Cassone Once Belonged To Holman Hunt

LONDON.—The richly carved, early XVIIth century cassone, illustrated on this week's cover, is interesting historically as well as aesthetically. It was brought to England in the second half of the XIXth century by William Holman Hunt, the pre-Raphaelite painter, who purchased it in Italy, and it was from the artist's daughter that it was acquired by the present owner, Mr. J. M. Botibol.

The probabilities are that this remarkably fine chest, obviously by a master hand, was part of the marriage dower of Agnese Ubertini, who married Damiano Bernardini about 1516 and who was the mother of the Dominican monk, Paolino Bernardini. And in this chest she doubtless kept her household linen.

The coats of arms emblazoned on the ends belong to several Renaissance families. The saltire argent over a crescent azure indicates the Bernardi-

(Continued on page 8)

PRINT SHOW OPENS IN PHILADELPHIA

PHILADELPHIA. — Twenty-two countries are represented in the Fourth International Exhibition of etchings, dry points, lithographs and wood blocks which the Print Club has assembled, to remain on view until January 2.

The largest group comes from England with fifty-two items representing such artists as Edmund Blampied, Edmond J. Sullivan, Stanley R. Wilson, H. Gordon Warlow, Eric Slater, W. M. Larkins and Alexander Walker.

Likewise, a large and diversified group has been sent from Hungary. France has contributed forty-five works. China is represented by two prints and Japan by several color block prints. There are also contributions from Russia, Holland, Greece, Spain, Belgium, Sweden, Hawaii, Mexico, Poland, Italy, Norway and several other countries. Among the Americans represented are Childe Hassam, John Sloan, Eugene Higgins, Julius Bloch, Wanda Gag, Rockwell Kent and Martin Lewis.

Historic Olive Branch Petition In January Sale

American-Anderson Galleries to Offer Great Mss. Document and Rare Americana From the Lothian Library.

A manuscript document of transcendental interest and importance, even surpassing in the opinion of some historians the famous Declaration of Independence, will be sold at auction at the American-Anderson Galleries. It is the petition of the American Congress to George III in 1775, the so-called "Olive Branch" recently discovered at Milton Hall, near Peterborough, England, the ancestral seat of George C. Wentworth Fitzwilliam, from whose hands it comes direct to the galleries. It will be sold the evening of January 28 and during the same evening will be dispersed the second session of the famous Lothian library, details regarding which have already appeared in THE ART NEWS. The second evening, January 28, will be devoted to the important early Americana and books of travel and navigation included in the Lothian collection.

The Olive Branch, which preceded the Declaration of Independence, was the final petition of the American Colonies to George III—their last effort to come to terms amicably with that stubborn monarch. It was drawn up, adopted by the Second Continental Congress and on July 8, 1775, signed by forty-six members. It was then despatched, despite the fact that fighting had already occurred at Concord, Lexington and Bunker Hill. Addressed "To the King's Most Excellent Majesty," the petition was confided to the care of Richard Penn who on September 1 presented it to Lord Dartmouth, Secretary of State for the Colonies. The King, however, refused to see Dartmouth who, being pressed for a reply, stated: "As His Majesty did not receive the petition on the throne, no answer would be given." And so the "Olive Branch," which might have changed the course of history, failed of its purpose.

No signed copy of this document exists in America, either in the Library of Congress or elsewhere, but the duplicate is to be found in the Museum of the Public Record Office in London. This copy has forty-nine signatures, three more than the Milton copy, the additional signers being Charles Humphrey of Pennsylvania and Harry Middleton and Edward Rutledge, both of South Carolina. Randolph C. Adams, custodian of the William L. Clements Library at Ann Arbor, Michigan, in his analysis of the petition, accounts for the absence of these three signatures and calls attention to the necessity for preparing "more than one copy of an important document" to be forwarded possibly by different ships, "to avoid loss at sea or in war."

Concerning the question as to who wrote the "Olive Branch," Mr. Adams

(Continued on page 7)

Tate Refusal of Davies Canvases Stuns New York

(Continued from page 5)

at the action of the Tate Gallery. Dr. W. R. Valentiner, director of the Detroit Institute of Arts, who chanced to be in New York at the time this news appeared in the press, stated that in his opinion a grave error had been made. "There are many mediocre canvases hanging in the Tate Gallery," this authority continued, "and the refusal of two outstanding works by such an artist as Davies seems almost incomprehensible."

Mr. Martin Birnbaum, the well known critic, was likewise shocked by the rejection of the Davies canvases. "Such an action," he commented, "seems almost understandable to me. Davies had many close associations in England and it seemed a particularly charming gesture on the part of Miss Bliss, to include the Tate Gallery among her bequests."

F. Newlin Price, former president of the American Art Dealers' Association and present director of the Benjamin West Society, has issued the following cryptic comment: "Good old Anglo-Saxon dumbness—Whistler, Sargent, Davies—perhaps the last shall be the first. However, the Tate Gallery has a perfect right to turn down American art given by one of our greatest connoisseurs, one of the finest in the world of art, the late Miss Bliss."

The head of the Grand Central Art School, Mr. Edmund Graecen, who was also interviewed said: "Davies has long been regarded as one of our leading artists and the Metropolitan Museum, by holding a memorial exhibition of his work, gave official recognition of his achievements. The action of the Tate officials will undoubtedly influence people in this country against making further legacies to English museums."

One of our leading collectors, Mr. Henry Harper Benedict of New York, also feels strongly concerning the return to America of the Davies canvases. "What encouragement is there," he asked, "for American collectors to favor British museums, when such splendid paintings as 'Sleep' and 'A Line of Mountains'—fine in quality and superb canvases—are rejected by the Tate Museum? Personally, I consider Davies one of the world's greatest masters."

Mrs. Edith Halpert, of the Downtown Gallery, who has been extremely active in encouraging the work of younger American artists, for whom Davies' pioneer spirit in a sense paved the way, made the following statement: "If the Tate Gallery concentrated entirely on English art or restricted its representation to great masters, the action of its trustees could be comprehended. But since they have acquired by gift and purchase, many foreign works, both good and bad, and a large group of English canvases of varied quality, I would consider their refusal as a rather erratic expression of British taste."

A particularly interesting expression of opinion comes from E. Barnard Lintott, distinguished English painter now resident in this country. "At a time," says Mr. Lintott, "when as little is known of modern English art in the United States as the British know of American art, it is singularly unfortunate—and it seems to me also a short sighted policy—that the committee of

To the Kings most excellent Majesty

Most gracious Sovereign,

We your Majesty's faithful subjects of the colonies of New Hampshire, Massachusetts Bay, Rhode Island and Providence Plantations, Connecticut, New York, New Jersey, Pennsylvania, the counties of New Castle Kent & Sussex in Delaware, Maryland, Virginia, North Carolina and South Carolina in behalf of ourselves and the inhabitants of those colonies, who have deputed us to represent them in general Congress, entreat your Majesty's gracious attention to this our humble petition.

The union between our Mother Country and these colonies, and the energy of both and just government, produced benefits so remarkably important and afforded such an assurance of their permanency and increase, that the wonder and envy of other nations were excited, while they beheld Great Britain rising to a power the most extraordinary the world had ever known.

We rivals observing, that there was no probability of this happy connection being broken by civil dissensions, and apprehending its future effects if left any longer undisturbed, resolved to prevent her receiving such continual and formidable accessions of wealth and strength, by checking the growth



OPENING TEXT OF THE "OLIVE BRANCH"

The petition of the American Congress to George III in 1775, recently discovered at Milton Hall, the ancestral seat of George C. W. Fitzwilliam and to be sold by his order at the American-Anderson Galleries on the evening of January 28.

the Tate Gallery has refused Miss Bliss' generous gift of the pictures of Arthur B. Davies. It is disappointing and discouraging to one like myself who has worked for the past five years for some recognition of Anglo-Saxon culture in America, in contradistinction to the Latin element in art which is flooding the country. Arthur B. Davies' two pictures would grace any gallery."

An indication that American museums are keenly desirous of owning work by Davies is to be found in a statement from Dr. Jewett Mather, director of the museum at Princeton. "The Princeton Museum," writes Dr. Mather, "would be delighted to have the two splendid Davies, 'Sleep' and 'A Line of Mountains'—quite delighted."

Another expression of opinion comes from Mr. Eugene Murray, well known restorer, who in the last fifteen years has handled over four hundred canvases by the late Mr. Davies. "While the Tate Gallery is certainly within their rights," Mr. Murray stated, "it seems to me a colossal injustice to a great American master. I have known these canvases and they are of the finest quality and inspiration."

CHILDREN WITHOUT HOMES TO BENEFIT

The College Art Association announces a benefit exhibition of portraits of young people by contemporary artists to open at the Dudensing Galleries on December 21. The entire proceeds of the exhibition will be devoted to the use of the Foster Home Department of the Children's Aid Society, which department is faced with a ten thousand dollar deficit this year. The money raised will be used to provide foster homes for children whose own family have been broken up owing to unemployment or other misfortunes.

Among the portraits to be shown will be a large number of hitherto unexhibited works. Outstanding among them are "Portrait of Maud Cabot" by Ernest Fiene, "Anne" by Emil Holzhauser, exhibited for the first time, and "Anne" (the same model) by Leon Kroll, recently on view at the Rehn Gallery. An early portrait by Bernard Karfohl represents this artist in a manner with which he is not frequently associated. The Neumann Gallery con-

tributes Otto Dix's portrait of his daughter, who has just arrived in this country. The enchanting portrayal of a child rolling a hoop by Gromaire is one of the most attractive watercolors in the show. Other artists included are Simkhovitch, Mangravite, Ebiche, Taubert, Blanch, Kantor, Peuser, Charlot, Poor, Pascin, Nura, Laurent, Corbino and Salemme.

To aid the project, the Macmillan Company has offered a complete list of their Christmas art books for young people, to be sold at a substantial discount for the benefit of the Children's Aid Society. Furthermore, the College Art Association will place on sale a special edition of the monthly maga-

zine, *Parnassus*. The galleries have been offered without charge through the courtesy of Messrs. Leroy and Richard Dudensing, and a number of the artists have volunteered to donate a portion of the proceeds.

It is often the case that in a benefit given for a charitable organization there remains little or no revenue for the beneficiary after the expenses of the undertaking have been deducted. This will not be the case here. The Children's Aid Society is to be the recipient of the gross receipts. The admission fee will be twenty-five cents for adults, and ten cents for children.

The exhibition will continue through January 9.



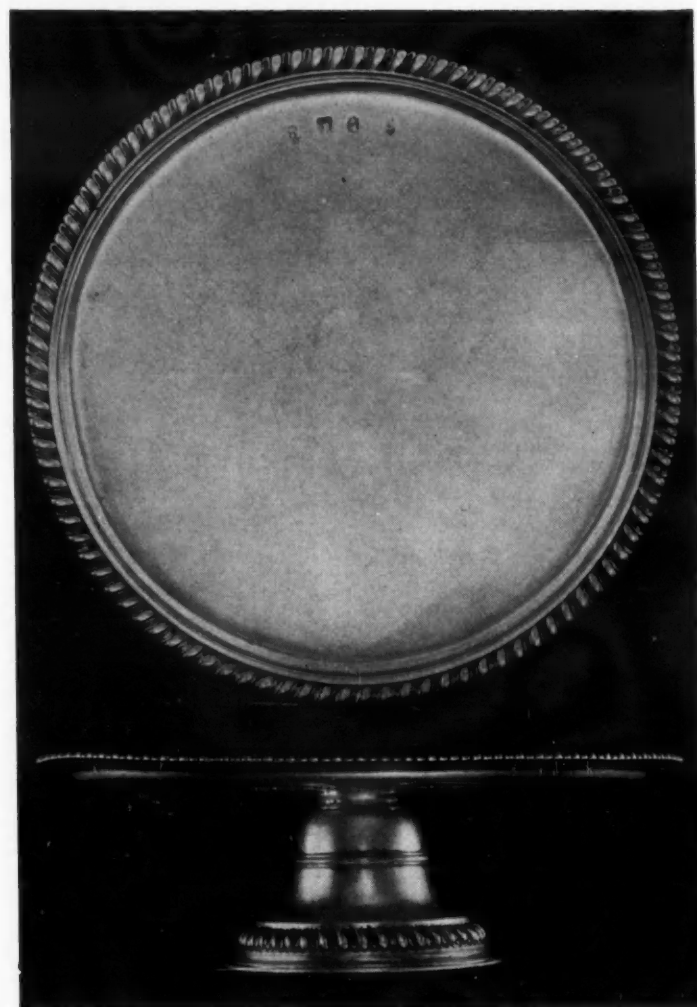
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Historic "Olive Branch" Petition In January Sale

(Continued from page 5)

says: "The first petition to the King of 1774, the 'Declaration of the Causes of taking up Arms,' and the second petition (the 'Olive Branch') were all three the products of that 'penman of the Revolution,' John Dickinson of Pennsylvania, author of the famous 'Farmer's Letters.' Two historians have attempted to disprove this general statement because Jefferson had some hand in the 'Declaration of the Causes of Taking up Arms.' Both historians burned their fingers. It is of considerable interest that John Marshall and George Bancroft had publicly to retract their doubts about Dickinson's claim to the authorship. As to the 'Olive Branch'—we have Jefferson's own evidence that Dickinson was solely responsible for writing it, and that an indulgent Congress adopted it very largely because of the respect they had for Dickinson's opinions."

The signers of the Olive Branch, of whom twenty-five were also signers of the Declaration of Independence in the following year include John Hancock, Samuel Adams, John Adams, Roger Sherman, Francis Lewis, William Floyd, Benjamin Franklin, Caesar Rodney, Thomas Stone, Thomas Jefferson, William Hooper, Joseph Hewes and Thomas Lynch, Sr.

Thomas Lynch, Sr. "At least seventeen members of the Congress did not sign the 'Olive Branch,'" writes Mr. Adams, "and for a variety of reasons. General George Washington of Virginia had already gone to take command of the army at Cambridge, and with him went Thomas Mifflin of Pennsylvania as a member of his staff. General John Sullivan of New Hampshire was commanding his brigade outside of Boston. George Clinton and General Philip Schuyler of New York were busy organizing the defenses of that state. Richard Caswell and Robert Goldsborough were absent on official business connected with the new constitutional organization of their respective states of North Carolina and Maryland. Peyton Randolph of Virginia was ill. Lyman Hall of the Parish of St. Johns, in Georgia, could not sign, as his state had not yet properly accredited its delegation to Congress. Charles Humphreys of Pennsylvania, Henry Middleton and Edward Rutledge of South Carolina signed the Public Record Office copy of the 'Olive Branch' but not this copy."

Dickinson, whose reputation, "at this time was so great as to compel the adoption of the 'Olive Branch,'" a year later, continues Mr. Adams, "suffered an eclipse by declining to vote for independence." But this writer


parent State, that the wished for opportunity would be extended to them, if evincing the sincerity of their professions by every testimony of devotion becoming the most dutiful subjects and the most affectionate colonists.

That your Majesty may enjoy a long & prosperous
reign, and that your descendants may govern your Dominions
with honor to themselves and happiness to their subjects is our
sincere and fervent prayer.

John Hancock

Colony of New Hampshire
John Langdon
Massachusetts Bay
Thomas Cushing
Sam Adams
John Adams
Not Free People
Rhode Island & Providence Plantations
Peter Hopkins
S. Saml. Ward
Connecticut
Ephraim Dyer
Roger Sherman
Nathan Dane
New York City Livingston
Jas Duane
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Wm. Dickinson
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Genl Rodney
The Marquis
Yorkland
Noah Statham
Wm. Paca
Samuel Chase
Thos. M'Kee



TERMINATION OF THE TEXT OF THE "OLIVE BRANCH" WITH SOME OF THE SIGNATURES

This historic document, which represented the final effort of the American Colonies to amicably arrange their difficulties with the mother country, was recently discovered at Milton Hall, the ancestral seat of George C. W. Fitzwilliam. It will appear at public sale at the American-Anderson Galleries on the evening of January 28.

shows that "when most of the Signers of the Declaration affixed their autographs, Colonel John Dickinson was absent from Congress because he was commanding his regiment of Pennsylvania troops against Sir William Howe near Elizabeth, New Jersey."

"Since George III would not receive what John Adams called the 'Olive

Branch,' " writes Mr. Adams, in conclusion, "there was no alternative for the people of America but to take up the sword" . . . Years later, in 1807, John Dickinson wrote: 'After the rejection (of the Olive Branch), not a syllable, to my recollection, was ever uttered in favor of reconciliation with Great Britain.' "



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George C. Wentworth Fitzwilliam, consignor of this important document, is the great grandson in direct line of William, 2nd Earl Fitzwilliam, who was in possession of Milton during the Revolutionary War. A friend and patron of Edmund Burke, the papers of this great Whig statesman and American sympathizer, eventually passed into his hands as a legacy. It is recorded that Burke had seen both Penn and the petition and that in a letter dated August 23, 1775, he referred to them in the following words: "He presents a very decent and manly petition from the Congress."

On the back of the seven page manuscript document, stitched with old blue tape, is written in the hand of Lord Fitzwilliam: "Petition of American Congress to the King." Milton has been the home of the Fitzwilliam family since 1500 and parts of it which were built by Sir William, friend of Henry VIII and Cardinal Wolsey, still remain. Early in the XVIII century the head of the family received a peerage and in 1716 a later member of the family was elevated to an earldom.

Works of Frobisher, Underhill, Peckham, Rosier, Nicholl, Hakluyt and John Smith and the earliest Virginia tracts appear among the early Americana travel and navigation items in the second session of the Lothian library. Some of the unusual collection of early English books on the art of navigation are unlisted in any bibliography and there are extremely interesting works on the Near and Far East.

The group devoted to Americana and early travels, consisting entirely of rare items, includes George Beste's *True Discourse of Frobisher's Three Voyages for the Discovery of a Northwest Passage*, a splendid copy of the first edition with the first narrative of these historic expeditions and the original source work on Arctic exploration in America. Capt. John Underhill's *News from America*, London, 1638, a fine and very large copy of the first

edition of his account of the first Indian War in New England, is one of the very few perfect copies known, with the blank leaf "A" and the folding plate.

Another notable item is Sir George Peckham's *True Report of the Late Discoveries and Possession of the New-found Landes*, London, 1583, is the first printed account of the first settlement made in America by the English. Not more than twelve copies are known of this work, most of them in public institutions, and some of them imperfect. Also excessively rare is Rosier's *True Relation of Captain Waymouth's Voyages to Virginia*, probably the finest of the few copies known of one of the most important accounts of the discovery of New England. John Nicholl's *An Houre Glasse of Indian Newses*, London, 1607, is one of the two or three only perfect examples of the ten known copies with the genuine blank leaves at the end and the half-title "A." A fine and very large copy of Hakluyt's *Voyages*, London, 1598-1600, has the rare first issue of Vol. I with the original *Cadiz*, which was suppressed by order of Queen Elizabeth. This copy contains all the Molineaux-Wright map in its second state, the most interesting of all the maps drawn and engraved during the Elizabethan period.

Lechford's *Plain Dealing*, 1642; Hakluyt's *Virginia Richly Valued*, 1609; Williams's *Virginia Richly and Truly Valued*, 1650; the *Declaration of the state of the Colonies and Affaires in Virginia*, 1620; Waterhouse's *A Declaration of the State of the Colonies and Affaires in Virginia*, 1622; Jourdain's *Plaine Description of the Barmudas*, 1613; Castell's *Short Discoverie of the Coasts of America*, 1644; Champlain's *Voyages*, Paris, 1613; De Soto's *Relation of the Invasion and Conquest of Florida*, London, 1686; Purchas's *Hakluyt posthumus*, five volumes, London, 1625; and De Bry's *Collection of Voyages*, 1590, etc., are also among the splendid array of notable items in the second session.

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IMPORTANT RUGS IN JANUARY SALE

Early in January a fine collection of antique rugs, many of which have been shown at the Museum of Fine Arts, Boston, since October, 1928, will be sold by the American-Anderson Galleries. They are the property of a Boston connoisseur, a well known private collector, with Asia Minor prayer rugs featured. Of the two specimens illustrated in the current issue of THE ART NEWS, the North Persian flower garden carpet in its delightfully formalized geometric design shows the influence of Caucasian patterns upon the free Persian motives. These beautiful rugs are invariably of the finest wool and were probably intended for court use. It is also supposed they were made in the vicinity of Heriz. The example in question, made about 1700 and measuring 12 feet 4 inches by 6 feet 4 inches, is similar to a carpet to be found in the Kaiser Friedrich Museum in Berlin and illustrated in *Der Orientteppich*, by W. Grote-Hasenbalg, 1922, Volume I, page 116. The field is divided into rectangular flower beds of scarlet and sapphire blue, separated by green paths studded with jasmine. In the center appears a series of six oblong lakes in scarlet and green wave patterns. The arrowhead border is likewise in scarlet and green.

The other rug pictured in this week's ART NEWS is a XVIIth century Asia Minor "Holbein," so-called because these magnificent weaves frequently appear in old German and Dutch paintings.

The design here is one of the most highly prized since the XVIth century in Asia Minor in the vicinity of Oushak—and in the early specimens unsurpassed—the coloring invariably scarlet and yellow with a subsidiary blue. The "Holbein" rug in the sale is similar to that illustrated in Jacoby's *Eine Sammlung Orientalischer Teppiche*, 1923, figure 83. It is 7 feet 6 inches long by 4 feet 6 inches wide, and previously came up at the American-Anderson Galleries in the V. and L. Bengiat sale in 1930. The field is scarlet, and the all-over golden yellow design of angular leaf arabesque is picked out in tête de nègre, blue and ivory. With a background also in tête de nègre the border is decorated with red and blue tendril scrollings, rosettes and red peonies between scarlet and ivory guards.



"HOLBEIN" RUG

ASIA MINOR, XVIIth CENTURY

This fine example, which is to come up at public sale at the American-Anderson Galleries early in January, has been consigned by a well known private collector of Boston, many of whose treasures have been on exhibition at the Museum of Fine Arts in that city.

Botibol Owns Fine Cassone

(Continued from page 5)

ni family, settled in the town of Lucca, while the lion rampant gules identify both the Ubertinis of Tuscany and the Cenami family, likewise of Lucca. Regarding the bride's family, it is supposed that they were gifted artisti-

cally. At any rate, a painter named Francesco Ubertini (1494-1557) studied under Perugino and Franciabigio and acquired great skill in the painting of compositions in which a multitude of small figures were introduced. The Berlin Museum owns his "Baptism of Christ," the Dresden Gallery, his "Three Pretenders to the Throne," and other specimens of his work are to be found in the Borghese Gallery in Rome, the Church of San Lorenzo in Florence and in the galleries of London, Buda-Pesth, Strasburg, Cassel and elsewhere.

The exceptionally beautiful, elaborately carved linen chest which very likely was designed for Agnese Ubertini when she married into the Bernardino family measures 7 feet 3 inches wide, 3 feet 7 inches high and 2 feet 8 inches deep.—L. G.-S.

"ROSALYNDE" GOES TO ROSENBAACH

What is regarded as the only known perfect copy of Thomas Lodge's *Rosalynde*, which was published in 1590 and which inspired Shakespeare's *As You Like It*, was bought at Sotheby's on December 7 for Dr. A. S. W. Rosenbach of Philadelphia, for £2,400 (about \$12,000 at par), reports *The New York Times*. Thirty years ago the same copy brought only £210.

On the other hand, the Adam Library letter by Catherine of Aragon, concerning her enforced divorce from King Henry VIII, sold for only £390 today, whereas twenty years ago it brought £800.

LAWRENCE SOLD AT MAIDEN ERLEGH

LONDON—At the Knight, Frank and Nutley sale on December 7 of the paintings belonging to Solly Joel, the diamond magnate, on the premises at Maiden Erlegh, Romney's portrait of Lady Wilmot and her son were withdrawn. Sir Thomas Lawrence's portrait of Mrs. Williamson as "Miranda" realized 900 guineas. The two Constables in the collection were sold respectively for 80 and 100 guineas.

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EXHIBITIONS IN NEW YORK

"American Ancestors," as the December exhibition at the Downtown Galleries is called, does not refer to ancestral portraits but to the ancestors of contemporary American painting. It includes portraits, landscapes, figure and animal compositions, interiors, and still lifes by little known or anonymous artists of the XIXth century, in oil, water color or pastel, including several paintings on velvet and tinsel pictures.

The accent placed on American art today has brought about a more careful story of its origins, but until recently, we overlooked our own American tradition. In this exhibition of "American Ancestors," which might also be called "Masterpieces of Early American Art," the relationship of the old to the new is strongly in evidence. In the early American tradition, as in present-day art, there were many phases. Consequently, after much winnowing, the outstanding example or the "masterpiece" of each phase was chosen for this show. We have the true "folk art" expression in the remarkable canvas by Joseph Pickett, a Pennsylvania carpenter who painted only three pictures in his life. One of them belongs to the permanent collection of the Newark Museum. Another will be found in the Whitney Museum, and the third, "Manchester Valley or the First Train into New Hope, Pa., is shown in the Downtown Gallery exhibition. A painting by Edward Hicks, Quaker preacher and sign painter, is an example of illustrative painting of the highest order. It is called "Peaceable Kingdom" and dated 1833. A water color by an unknown painter, "Glass Bowl with Fruit," has the severity and architectural simplicity associated with modern art. "After the Bath—New England," an extraordinary canvas by Raphaelle Peale, a little known son of Charles Willson Peale and brother of Rembrandt Peale, is done with an amazing technical skill and rare originality of conception. A masterly portrait of a child is by a New England painter whose name is unknown. In all these works and many other remarkable paintings, a common quality is to be found, the complete sincerity of an unexploited artist.

In its short existence, the American Folk Art Gallery, which is lending the paintings for this show, has aroused so much interest in the lesser known artists of early American art, that the Downtown Gallery decided to put on this exhibition to demonstrate the high quality and the rich variety of this type of American painting. Further, the Downtown Gallery believes that the remarkable discoveries represented in this exhibition demonstrate the relation between modern American art and some of the most vital elements in the early American tradition.

JOHN LEVY GALLERIES

Early Masters

During the whole of January and the early part of February, the John Levy Galleries will exhibit a group of early masters. A painting which arouses instantaneous interest is a "Madonna and Child" by Lorenzo di Credi, fascinating in its color rhythms. The bright blue of the mantle is softened to a darker tone in the gown, the cold golden yellow of the lining of the mantle shades into a beautiful darker tone in the hair of the Madonna, and the pink body of the Infant lies enfolded in the clear white of the veil. The landscape carries on the same



"GIRL WITH DOLL AND FLOWERS"

By STOCK

This delightful work by a little known painter who worked in Springfield, Mass., about 1840 is included in the "American Ancestors" exhibition, now on view at the Downtown Gallery.

tempo in greens and blues, which is subtly restrained from overemphasis by the gentle, interweaving oval forms of the Madonna and Child and by the vertical and horizontal lines of the drapery and parapet, giving firmness and strength to the picture.

There are also two small oak wood panels by Francois Clouet, the one depicting the Duke de Bellegarde, and the other, the Seigneur de Pribac. Each is framed in the characteristic olive-green background of Clouet, the subjects in black standing out vividly against it.

Of the art of Bartolommeo Veneto (or Veneziano) a typical example is a

portrait of Saint Catherine. Here it is interesting to note the cool blues which presage the famous blues of Piero della Francesca, who was Veneto's pupil from 1439 to 1445. The luxury of ornament so characteristic of this painter is also evident, while a slight upward tilt of the head gives variety to the pyramidal design of the upper part of the body.

There are several other paintings, all of fine quality, among which may be mentioned in particular a dignified composition by the Valencian painter, Vincente Juan Macip, made up of two upright figures of Saint Peter and Saint Paul.

(Continued on page 18)

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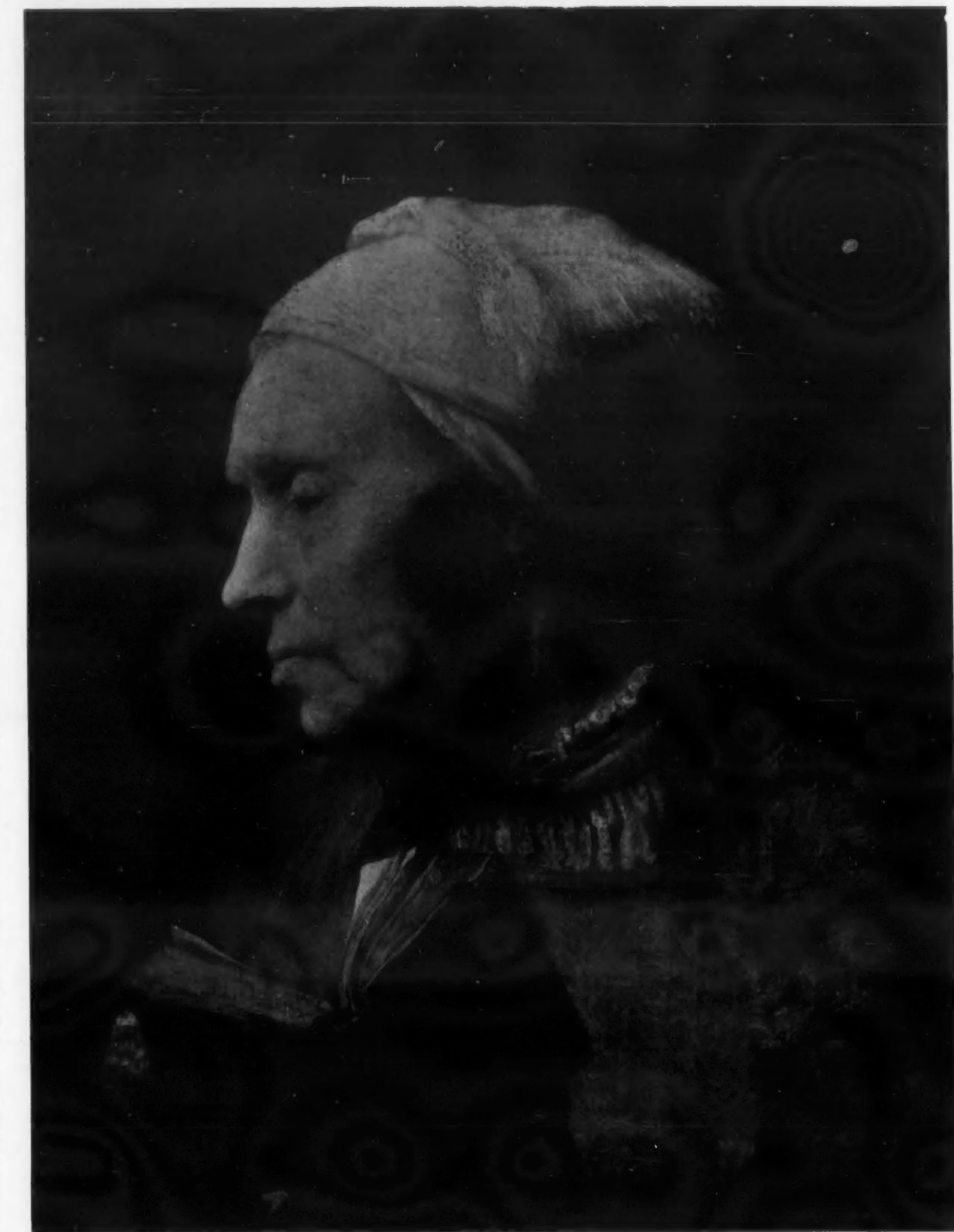
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Vol. XXX Dec. 19, 1931 No. 12

THE TATE'S DISPLEASURE

The week's most potent news from the art world's angle brings the Tate Gallery into the limelight apropos of its refusing to accept the Bliss bequest of two paintings by Arthur B. Davies. Although we have no authoritative explanation of the Tate's indifference to this friendly gesture by one of America's most distinguished collectors and art lovers, it is hardly necessary to point out the tactlessness of such an act on the part of England's most official art body having to do with the issues of contemporary art. From time to time there have been efforts to bring about a closer sense of *rapprochement* between England and America in the realm of the arts. A few exhibitions of American painting have been taken to London with indifferent success, and we in this country have occasional representations of what Great Britain is doing in the arts, notably through the annual Carnegie international exhibitions and through the various group and one-man shows that come to the New York galleries. But the dismissal of the two Davies canvases from the precincts of the Tate Gallery can hardly be calculated to foster whatever interest there may have accrued from these several international exchanges. Even if the Tate officials found these canvases not to their liking, or were forced to forego their acceptance from lack of space, it would have been surely more politic formally to accept the Bliss bequest and let the canvases rest quietly in some corner of the Tate where they could at least fill the letter of the acceptance, if not the spirit. As these two paintings were a part of the official Davies memorial exhibition at the Metropolitan Museum and were also publicly acclaimed in the Bliss memorial exhibition last summer at the Museum of Modern Art, they must have been at least of sufficient status to warrant being presented to a museum such as



PORTRAIT OF ELISABETH VAN LEEUWEN, WIFE OF ADRIAEN VAN RYN By REMBRANDT
This fine work, now in the collection of Edouard Jonas of New York, was formerly in the Porgès collection and has been authenticated by Dr. W. R. Valentiner.

the Tate. It is always unfortunate when the kindly efforts of private individuals toward an *entente cordiale* in the arts is rudely set back by untoward and unhappy acts of officialdom. Perhaps the upshot of the matter may be an increased agitation in furthering the scheme for the eventual establishment of an American section in London's principal depot of contemporary art.

OBITUARIES

RUE CARPENTER

All who are interested in the vital progressive art of today were shocked to hear of the sudden death of Rue Winterbotham Carpenter, wife of the composer, John Alden Carpenter, who was suddenly overcome by a cerebral hemorrhage, apparently, while in the waiting-room of her physician's office, where she had gone with her daughter to be treated for a cold. It is thought that she had probably overtaxed her strength in preparations for her daughter's impending marriage.

Mrs. Carpenter was known chiefly as a decorator of unusual originality and unerring taste. She was also a painter of great ability, whose work is sometimes compared with that of Berthe Morisot and sometimes with that of Marie Laurencin. But she was too busy with other art activities to devote herself to painting. She was further much in the public eye for the

staging of costume balls both in Chicago, where she lived, and in New York. And she also designed the sets for her husband's modernistic opera, "Skyscrapers," which was performed at the Metropolitan Opera House several years ago and after that in Munich.

In New York, her latest work was the designing and decorating of the Double Six Club Room in the Waldorf-Astoria. The planning of the Elizabeth Arden Building was also hers.

In Chicago, where she was president of one of the leading art clubs, she is likewise famous for her notably intelligent and interesting decoration of the Arts Club and the Casino.

HELMUT KOLLE

Artistic circles in Paris have been shocked and grieved to learn of the death of the young German painter, Helmut Kolle, who lived for many years at Chantilly and in whom the best judges, including of course M. Uhde, had placed much hope. In these columns we have ourselves more than once called attention to exhibitions of his work. This young artist had power, an individual feeling for grandeur, for volume, and his art which was developing logically, warranted prognostications of imminent flowering.—P. F.

CORRECTION

In the gallery reviews and in the exhibition calendar for the issue of November 14, THE ART NEWS mentioned Gardner Hale as the exhibitor at the John Levy Galleries, whereas it should have been Frank Gardner Hale. We regret this error and take this opportunity of correcting it.

RECENT BOOKS
ON ART

HENRI MATISSE

(A collection of essays by well known writers on art)

Publisher: E. Weyhe, in association with Cahiers D'Art,
Paris, 1931
Price: \$7.50

A handsome volume celebrating the pictorial accomplishments of Henri-Matisse comes to light in the splendidly illustrated monograph issued by our own E. Weyhe and the *Cahiers D'Art* of Paris. It serves to swell the list of commemorations incident with this banner Matisse year, in which he has been honored with special exhibitions in Paris, Berlin, Basle, New York and elsewhere. In fact, this new bit of Matisse bibliography is made up in part of the de luxe catalog issued in Paris this spring at the Georges Petit Galleries at the time Etienne Bignou staged his big Matisse show, and a text has been added, in which such notable critics as Henry McBride (our own Henry McBride), Guillaume Apollinaire, Christian Zervos, Paul Fierens,

(Paris correspondent for THE ART NEWS), Pierre Gueguen, Georges Salles, Roger Fry, Will Grohmann, Karel Asplund and Giovanni Scheiwiller, each contribute illuminating comments on the master and his style. Mr. Fierens writes on "Matisse and the Feminine Body," and Mr. Zervos opens the volume with an analytic essay on the artist from the chronological point of view. Every lover of the modern movement in art will want to own this timely volume about this master of the moment, whose advent Mr. McBride likens to James Stephens' famous "breath of fresh air in a soap factory." As Matisse is still pretty much of a puzzle to the average gallery-goer, the text should help to straighten matters out considerably, as it is full of illuminating statements and anecdotes. Thus the *credo* of Matisse himself, that Mr. Apollinaire introduces into his essay: "I have never avoided the influence of others. I should have considered it a species of cowardice and a lack of sincerity to myself. I believe the artist's personality grows and asserts itself by its struggles against other personalities. If the struggle proves fatal, if he falls, then it is because he was doomed to such a lot."

JONAS ACQUIRES
RARE REMBRANDTS

(Continued from page 5)

authoritative books on Rembrandt. Both paintings at one time belonged to the Jules Porgès collection in Paris. The one depicts the artist's brother, Adriaen van Ryn, and the other Adriaen's wife, Elisabeth van Leeuwen.

For each painting Dr. Valentiner, director of the Detroit Institute of Art and the leading living expert on Rembrandt, has written a separate authentication. Of the portrait of Elisabeth van Leeuwen, Dr. Valentiner says that from the photograph of it, in his opinion, it is a characteristic and masterly work by Rembrandt, painted between 1650 and 1654, brilliant in color, full of expression and in a marvelous state of preservation. Dr. von Bode, he goes on, identified the sitter as the artist's sister-in-law.

Of the portrait of Rembrandt's brother, of which a photograph likewise was submitted to him for his opinion, this, too, in Dr. Valentiner's opinion, is a characteristic and masterly portrait by Rembrandt in an excellent state of preservation. It represents the same mood, he says, as other paintings by this artist in the museum at The Hague, the Louvre and the Hermitage, all painted from 1650 to 1656. Again he mentions Dr. von Bode as the authority who has named the sitter.

Both portraits, when in the Jules Porgès collection, were, he concludes, frequently published by Dr. von Bode, Dr. Hofstede de Groot and by himself (in the *Klassiker der Kunst*, 1909).

Both certificates are signed by Dr. Valentiner and dated December 8, 1930.

IRISH MUSEUM
OPENS IN NEW YORK

Last Sunday, December 13, the Museum of Irish Art was opened at The Barbizon, Lexington Avenue at 63rd Street. Its purpose is to develop an Irish cultural center in New York to serve as a haven for Irish artists.

On the opening day a special performance of Bernard Shaw's "O'Flaherty, V. C." was given and an exhibition by Royal Hibernian Academicians was opened, with the late Sir William Orpen and Sir John Lavery featured as a permanent exhibit. The Orpen canvases comprise a portrait of Solomon Guggenheim, another of Carroll Carstairs and "Closing Time at Avignon." In addition to Orpen and Lavery, the other Royal Hibernians include Paul Henry, Nathaniel Hone, John Keating and the late Patrick Tuohy. There are also paintings by Powers O'Malley, sculpture by Edmund Quinn and by Jeannette Hare and George Luks' portrait of George Russell ("AE"), exhibited for the first time.

"AE" it happens is the honorary director of the art rooms, while Patrick Farrell is director of museum in general, and Dorothea Donn-Byrne is general chairman. The museum is open to the public daily, including Sunday from 10 A. M. to 10 P. M. After the inaugural exhibition, which will continue for a month, Paul Henry will have a one-man show. Productions of famous Irish plays are to be given with three shows weekly.

REMBRANDT PAINTINGS IN AMERICA REVIEWED

REMBRANDT PAINTINGS IN AMERICA

By Wilhelm R. Valentiner
Publisher: S. W. Frankel, New York

Price: Regular edition, \$40.00
Limited and autographed edition of 200 copies, \$75.00

Reviewed by Dr. Alfred M. Frankfurter,
Editor, The Fine Arts

In this book, as in no other, lies the stupendous record of American collecting. Today, there are one hundred and seventy-five paintings by Rembrandt in America—yet probably not five of these were here fifty years ago. The physical creations of one of the world's greatest artists are now spread liberally over a continent that was all but a virgin wilderness when they were painted.

But it would be unfair, in one's first excitement over this book's grander aspects, to lose sight, even for a moment, of the value of Dr. Valentiner's great work in its own right. For it is a proud document of art scholarship, revealing years of thorough-going research, of painstaking location of picture after picture, of completely accurate identification and description. It indeed represents scholarship of a source and a degree which precludes criticism as such, for Dr. Valentiner ranks as the world's premier and unquestioned expert on the work of Rembrandt. In fact, from the point of view of intimate experience and scientific research, he stands practically alone as a highly qualified authority on the master. Thus any mention of this, the latest and by far the most extensive book in his series of writings on Rembrandt, must be in the nature of an appreciation, rather than a critical review.

The actual text of the volume consists of seven full pages of introduction and twenty-seven pages of closely set and copious notes on each of one hundred and seventy-five pictures, every one of which is reproduced in a full page photograph plate. The paintings and notes are arranged in chronological order, while facility of location is further increased through a geographical index by town and collection.

The introductory essay is a compact survey of the artist's life and work, punctuated and expounded by references to the paintings in America which so completely illustrate every type of Rembrandt's production. It is also a model of contemporary art criticism: the cool, yet enthusiastic



DR. W. R. VALENTINER

verdict of a mature judgment, devoid of baroque phrase and romantic undertone. Whoever reads this essay will find himself face to face with Rembrandt the man, the simple painter, who in his utter sincerity created an art far greater than any personality. And thus the reality of Rembrandt's achievements becomes far more impressive than the eulogies of modern "art writers" seeking to create a personality of supernatural dimensions.

The plates and accompanying notes, however, tell the real story of the book. In them is reflected Rembrandt's whole progress through the three estates of wealth in talent, material and spirit, and in them is also reflected the changing taste of two generations of American collectors. In the introduction Dr. Valentiner has pointed out how the earlier group, represented characteristically by the late H. O. Havemeyer, sought only Rembrandt's earlier works of outward technical perfection, and how, under the guidance of younger men, interest gradually fastened itself to the paint-

ings of the later period, of sublime spiritual content. And here one sees the pictures themselves, almost all of the first half in the possession of older collectors or already bequeathed to museums, while the second half represents practically every one of the many important collections that have been formed in America since the war.

All in all, it seems to me that one could find no better testimonial to American progress in art appreciation, and certainly no better evidence of our new spiritual wealth than these Rembrandts which may truly, in the words of Dr. Valentiner, "be counted among the nation's greatest possessions." And it is not amiss, I feel, to answer in this review some of the criticisms of Dr. Valentiner's attributions—particularly one which appeared upon the publication of the book. These ridiculous and groundless aspersions have been dismissed by Dr. Valentiner with a phrase that aptly characterizes the efforts of their originators to gain publicity for themselves at any cost—even if it mean the burning of the world's artistic bulwarks. One wishes that these "scientists" would have to furnish proof of their knowledge before their statements were broadcast far and wide by the daily press. Then the public could realize in a moment that the men who find less than fifty genuine Rembrandts in the world, and only one among a museum's twenty-seven, have actually not even seen half the paintings in America attributed to the master. Nor have they examined in their "scientific" manner even a tenth of the production always given to Rembrandt.

One of these experts who shall be nameless in order not to publicize him further has said that Dr. Valentiner, "like every one else, speaks about the lights and shadows of Rembrandt, but what he ought to do is to look at many of the plates in his own book and he will see about the crudest examples of flat lighting, without shadows, that he could have collected. Yet he catalogues them as Rembrandts." This good critic, therefore, obviously bases his sensational "discoveries" on reproductions in books which, although produced as faithfully as modern methods permit, assuredly afford no sound basis for attributions. These men deserve the admonition that they first acquaint themselves with their subjects as thoroughly as the experts whose opinions they attack. And there might be an additional hint that after all, paintings are works of art, and not bacteria.

In closing, one offers a final word on behalf of the book physically. It is surely art literature in the grand manner, this impressively printed and bound quarto volume, and from the standpoint of paper, typography, illustration, presswork and binding, it becomes, doubtless, the most monumental art publication ever produced in America.

We reprint from among the reviews of New York critics, the appreciations of Rembrandt Paintings in America by Royal Cortissoz in the Herald Tribune and by Henry McBride in The Sun.

ROYAL CORTISSOZ

In The Herald Tribune

Another work of kindred import is Dr. Wilhelm Valentiner's *Rembrandt Paintings in America*, which has been brought out in a stately folio by S. W. Frankel, publisher of The Art News. This has a dual interest. It is a memorial to a great artist, and at the same time one to a remarkable phase of American connoisseurship. Rembrandt left 700 paintings. Of these no fewer than 175 are owned in the United States! They have been brought here, too, in very recent times. There were but few Rembrandts in this country when some forty years ago Schaus imported "The Gilder" and sold it to the late H. O. Havemeyer. It hangs in the Metropolitan Museum today, mute testimony to the beginnings of a phenomenal development in taste. We remember the furor when "The Gilder" came. It was one of the great sensations of the day. Dr. Valentiner ascribes the movement which has since enriched American galleries with some of the greatest things Rembrandt ever painted to something in our national make-up. He explains it "by the fact that Rembrandt speaks more strongly to the American spirit than other artists." He is struck by the fact that "to look through the list of owners of Rembrandts in America is to discover the names of the best-known leaders of American life in its most various fields, a sign that Rembrandt is representative of every variety of calling—the practical as well as the theoretical—and that he can be understood by the simple as well as the complex human being, provided only that they have in common a certain artistic and humane feeling."

The observations just cited occur in an introduction to the book which offers, in brief compass, one of the best approaches to the subject we have ever read. Dr. Valentiner writes not only as one versed in technical expertise but philosophically, with a fine feeling for what is noble in the master. "The works by Rembrandt which are owned in America," he says at the outset, "may be counted among the nation's greatest possessions: for Rembrandt is more than merely a great painter; his art has ever had a spiritual, even a moral power." He goes on to speak on the painter's sole standard as one of spiritual worth, leading him, for example, to hang "the most splendid mantle around the shoulders of the poorest model," and in further passages he seeks to bring out not only Rembrandt's maestra but his mystery, the sheer genius in him. Proceeding to a survey of the works here, he luminously analyzes the successive steps in American appreciation, which began with the careful workmanship of the earlier period and rapidly went on to the broad grandeur of his later years. This acute critic delightfully contrives to unite a chronological examination of Rembrandt's art with allusions illustrating it from our collections. The result is an essay as generously in-

(Continued on page 14)

Well Known Art Patron Praises Rembrandt Book

Mr. E. B. Whitcomb, the well known art patron of Detroit, has written a letter to THE ART NEWS expressing his appreciation of *Rembrandt Paintings in America*, recently published by S. W. Frankel, owner of THE ART NEWS. He says in part:

"We have just received the beautiful book that you have been publishing in collaboration with Dr. Valentiner. I shall prize it very highly. . . . I am anticipating an enjoyable evening tonight and many others to follow, and shall be proud as long as I live of being the recipient of one of the copies."



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"Rembrandt Paintings in America" Well Received

(Continued from page 13)

formative as it is compact. At the back of the book twenty-odd pages of notes appear, forming part of a list which carries the record in careful sequence from around 1627, when "The Artist in His Studio," belonging to Mr. Sherman, in Boston, was probably painted, down to the works dating from the last tragic years. In between come the plates.

These constitute, of course, the special purpose of the book, which is to form a definitive record. We could not exaggerate its value. The excellent photogravures have been printed on an ample scale, one to a page, and they form an absorbing group. It may be taken, as in the case of the Washington catalogue, as having a canonical status. Dr. Valentiner, trained by Bode and long occupied in the study of Rembrandt, has both flair and learning. He states that he has "purposely refrained from taking sides in the attacks which have recently been made against the oeuvre of Rembrandt," but as a matter of fact he makes his position perfectly clear. It is the same as that which we took ourselves when the first of the attacks in question was made in 1923. We particularly appreciate Dr. Valentiner's stalwart fidelity to "An Old Woman Cutting Her Nails," ridiculing the idea that that masterpiece could have been painted by Maes. He speaks of it as showing the artist's ability "to transform a homely motif into a work of great poetic charm." The note on this picture includes, by the way, a reference to a study for it, a pen drawing, that is in the printroom at Stockholm. Dr. Valentiner's annotation embraces many touches like this, evidence of his exhaustive examination of the documents, but we are glad that it is also vivified by frequent expressions of mere appreciation. There is, for instance, this passage on the great Ilchester Rembrandt in the Frick collection: "Seldom has an artist, arrayed in such humble garments, presented more consciously and imposingly his true majesty to the eyes of the world. To the society which will no longer recognize him, he shows a countenance of royal disdain and smiling scorn, expressed with a perfection of technique as simple as it is powerful." It is good to read a critic who can praise nobly.

The picture gallery that is embodied in this volume abounds in occasions for such praise. Our collectors have been extraordinarily fortunate. The Altman Rembrandts and divers others at the Metropolitan Museum; the exquisite pair in the Taft collection at Cincinnati; the Lansdowne "Mill" that Mr. Widener owns and the lovely landscape at Fenway Court; Mr. Mellon's grand "Old Lady Seated in an Arm Chair;" Sir Joseph Duveen's majestic "Aristotle;" the adorable "Young Girl Behind a Door" in the Chicago Art Institute; the "Polish Rider" in the Frick collection; Mr. Bache's "Christ with a Pilgrim's Staff;" Mr. Mellon's "Lucretia"—these and numerous others stand in the very forefront of the master's works. We have seen most of them and to turn the pages of this book is to reawaken golden memories. It is to be conscious also of the importance of the publication as a record. *Rembrandt Paintings in America* takes its place proudly alongside Bode's memorable work.

HENRY McBRIDE

In The Sun

Dr. William R. Valentiner is the most widely accredited authority on Rembrandt in America and, since the death of Dr. Bode, there are few in Europe to contest his pre-eminence in this field. A study of the American-owned works by the master, to which he has given two years of research, has just been issued by S. W. Frankel, publisher of THE ART NEWS. It is, obviously, full of matter for thought.

The volume is one of 750 pages, which measure 12 by 16 inches, and it not only contains a list of every American-owned Rembrandt but gives careful full page reproductions of them all.

There are two editions of the work, one of them being in a de luxe dress and limited to 200 copies. The format of the volume indicates that it has been designed for Rembrandt collectors, who now represent a considerable group in themselves, and for museums and libraries.

The most sensational result of the study is the number of Rembrandts in America that Dr. Valentiner has come to believe in. A year ago last May, when he organized the important Rembrandt exhibition for the Detroit Institute of Arts, of which institution he is director, he knew that of the 700 known Rembrandts 120 were owned in this country. He supposed then that there were possibly five or six others stored away and unrecorded. In *Rembrandt Paintings in America*, however, he now authenticates 170 Rembrandts in the United States and Canada.

This, naturally, is a finding that is going to be variously received. Dr. Valentiner in private life is a man with great charm of manner and has the typical reserve of the student. He does not enjoy the active battle of opinion that invariably rages when a decision is announced that can be weighed in great sums of money. He gives his opinion firmly and rests upon that.

He has not attained his present eminence uncontested and the Rembrandts he writes of have not escaped the acid test of criticism. During recent years there have been several widely published attacks upon certain of the attributions that Dr. Valentiner accepts, but he remained quiet during the furor and the fuss finally died down. The present publication will doubtless stir the objectors to renewed action, but a passage in the new book sufficiently indicates that the author has no intention of engaging in a debate upon this matter. He says:

"I have purposely refrained from taking sides in the attacks which have recently been made against the oeuvre of Rembrandt. It is easy enough to say that the masterpieces heretofore attributed to Rembrandt were not created by the artist, but when it comes to determining who painted them these critics quickly become embarrassed. It suffices to note that, hard pressed to produce results, one of them explained that both the Yousouppoff portraits in the Widener collection are by Vermeer, the other that the 'Old Woman Cutting Her Nails' in the Metropolitan Museum is by Maes. It is unfortunate that in the very rooms where these paintings are hanging even the laymen can be easily convinced of how entirely different paintings by Vermeer and Maes look."

Dr. Valentiner regards every manifestation of the Rembrandt genius as infinitely precious, but the following passage gives a clue to his preferences among the American examples: "About 1650 begins the great period to which all these works of the master belong which seem to us nowadays to be the most typical and most affecting expression of his heart. If we observe the two penetrating self-portraits in the Widener and Hersloff collections, the 'Old Man with a Red Cap' in the Jacob Epstein collection, the great 'Aristotle' of 1653, in Sir Joseph Duveen's collection and the 'Standard Bearer' of 1654, in the Bache collection, or the 'Polish Rider' from the Frick Gallery, and remember that 'The Mill' of the Widener collection was painted at about the same time, we have before us in portrait, landscape and fanciful likeness, the most mature creations of the period, which signify as well the high peak of the entire field of Dutch art."

Of these Rembrandts the Metropolitan Museum possesses twenty-seven examples, the Joseph Widener collection fourteen, the Pennsylvania Museum four, the Cincinnati Art Association, the Detroit Institute of Arts, and the Museum of Fine Arts of Boston, each owns three. The Art Institute of Chicago has two, as has the Corcoran Gallery, while the Fogg Art Museum, the Historical Society of New York, and the William Rockhill Nelson Gallery of Art in Kansas City each has one.

It may be of interest to know that Dr. Valentiner puts an approximate valuation on the American Rembrandts of \$50,000,000, which in itself provides an ironic epilogue to the story of an artist who was dunned by creditors for many years and at his death was declared a bankrupt.

DETROIT ACQUIRES RARE CHINESE ART

DETROIT.—There have recently been placed on exhibition in the Chinese galleries of the Detroit Institute of Arts five new works of art which the generosity of Mrs. Richard H. Webber and Mrs. Walter R. Parker made it possible for the curator to secure in China during the past summer.

Mrs. Webber, who is herself a potter of distinction, is the donor of a superb bowl of highly prized Sung Ko ware (XIIth century). It is not only a ceramic masterpiece. It is also one of the most important pieces of Ko ware outside of China. In fact, there is so little of this type of pottery in existence that it is only recently that Occidental scholars have been able to identify it. This has been since the Imperial collection in the Palace Museum has been opened to Chinese scholars.

The Webber bowl was formerly in the Imperial collection, and it has engraved into the glaze inside the foot a poem in its praise by the Emperor Ch'ien Lung in the year 1780. Later it passed into the possession of a high and distinguished Manchu family of the surname Heng, one of the descendants of which, Mr. T. C. Wang (Heng Kwang), has been a student and collector of early Chinese porcelains for many years. Personal friendliness and Mr. Wang's high opinion of the standing and reputation of the Detroit Institute of Arts led him to part with a treasure which had until this summer been refused to all who wanted it.

This bowl, which is beautifully curved in silhouette, is nine inches in diameter and four inches deep and rests on a foot three and a half inches wide. The sides have been indented to make eight vertical impressions and the arcs between have been flattened enough to give an effect of the octagonal without actually destroying the circular. The smooth eggshell glaze is a gray with a greenish cast, enlivened by a brown and black crackle, described by the Chinese as "fish roe" variety. The foot is dark iron brown, and the rim is bound with copper.

The other four pieces of Chinese art recently acquired by the Detroit Institute, the gift of Mrs. Parker, comprise four Chinese paintings, which, together with the beautiful scroll, "Early Autumn," already belonging to the museum, will form the nucleus of a collection which it is hoped will be added to.

One of the new Chinese paintings is a large XIIIth century hanging on silk, depicting a life-size white and black goose walking with its head up. Another work, probably of the XIVth century, is a long scroll painted on silk of water buffaloes in a spring pasture. Willow trees give an atmosphere of gracious shade; each of the eighty beasts is an individual creation, and the herdboys are a lively and active group, each intent upon his work or play. Chinese paintings of this type are intended to be slowly unrolled on a table, and one has the impression of walking through the landscape rather than standing off and looking at it.

A third painting is a small landscape of the early Yuan dynasty, painted in ink on paper by Kao K'o-kung and dated 1308. It is done after the style of Mi Fei, who is noted for the manner in which he piled up his ink, largely eschewing the use of outline. After six hundred years the pigment is as moist and brilliant as though it had been applied yesterday. The richly modulated chromatic effect which the Chinese achieved in monochrome is well illustrated in this painting, the subject of which are clouds and rain in the mountains.

The fourth example of Chinese pictorial art is a portrait of a young woman seated on a divan holding a cat to her breast. It is an anonymous work of the early Ming dynasty, probably of the XVth century. Here, as in the picture with the goose, the silk ground has darkened considerably with time, but the effect of the painting is thereby in nowise diminished. Quite remarkable is the simplicity with which the likeness in the face is achieved. There can be no doubt of the individuality of the subject, yet it is difficult to imagine that fewer lines might have been used in the delineation. She is obviously an aristocrat, and her hands charmingly long and slender. The colors are rather subdued, but four small spots of bright red deftly placed enliven the whole effect.

Mrs. Parker also presented to the Institute a group of fragments of Chinese textiles, chiefly of the XVIIIth century, which will be placed on exhibition when the preparation of them is completed.

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ART TO BE SHOWN AT XTH OLYMPIAD

LOS ANGELES.—The International Olympic committee announces in connection with the Xth Olympiad, to be held at Los Angeles, July 30 to August 14, 1932, an art competition with awards in architecture, painting, sculpture, literature and music. Works submitted in architecture, painting and sculpture will be displayed in the Los Angeles Museum of History, Science and Art, which has set aside nineteen galleries for the purpose.

The chairman of the fine arts committee is General Charles H. Sherrill, who with William May Garland of California and Honorable Ernest Lee Jahneke, Assistant Secretary of the Navy, are the three American members of the International Olympic committee. The following have consented to serve on his executive committee:

William Alanson Bryan, director, Los Angeles Museum of History, Science and Art.

A. Conger Goodyear, chairman, committee of the Museum of Modern Art, New York.

Robert B. Harshe, director, Art Institute of Chicago.

Dr. Frederick P. Keppel, president, Carnegie Corporation.

Miss Leila Mechlin, secretary, American Federation of Arts, Washington, D. C.

Prof. Everett V. Meeks, dean, Yale University School of Fine Arts.

C. Powell Minnigerode, director, Corcoran Gallery in Washington, D. C.

Duncan Phillips, director, Phillips Memorial Gallery, Washington, D. C.

Paul Sachs, assistant director, Fogg Museum, Harvard University.

Homer Saint-Gaudens, director, department of fine arts, Carnegie Institute, Pittsburgh.

Myron C. Taylor, trustee, Metropolitan Museum of Art, New York.

Frederic Allen Whiting, president, American Federation of Arts, Washington, D. C.

Foreign collections will be assembled under the charge of Guillaume Lerolle, foreign representative of the fine arts department of the Carnegie Institute of Pittsburgh. The American collection will be in charge of Miss Leila Mechlin, secretary of the American Federation of Arts. Arrangements have been made to bring European works of art by ship from Hamburg and Trieste through the Panama Canal directly to Los Angeles.

A similar exhibition was held in connection with the IXth Olympiad at Amsterdam three years ago, in which nineteen nations were represented by approximately 400 paintings and prints, 83 works in sculpture and 147 architectural projects. Great Britain, France, Germany, Holland, Poland and the United States were the largest exhibitors at that time.

Works shown in this exhibition will relate to sport—games, horse racing, skiing, hunting, fishing, yachting, etc. The architectural exhibits must be related likewise to stadia, gymnasia, swimming pools, airports and the like. With paintings will be included prints, and with sculpture medals.

The works shown will be judged by international juries, the personnel of which will be announced shortly, and the awards will be made during the Olympiad.

An enormous new stadium, seating over 140,000 spectators, has been built purposely for the Olympiad.

T'ANG HEAD OF LION IN DETROIT

The colossal iron head of a lion of the T'ang period, recently acquired by the Detroit Institute of Arts, exemplifies the grandeur and vigorous power of this great period, writes Benjamin March in the bulletin published by the institute. The fragment was purchased in China last summer from the Edsel B. Ford Fund.

This head, which measures 28 1/4 inches in height, while it was certainly part of a complete figure was evidently cast independently and then placed upon the shoulders of the separate body.

"The curls of the mane are complete all around," writes Mr. March, "and the bottom edge is a cast edge and not a broken one. Further, the neck is finished at the bottom in front with a raised border resembling a collar of loosely coiled rope, which perfectly completes the piece as an independent unit of a huge figure. . . . There is no doubt that the lion was originally painted, probably over a thin layer of gesso. The details of the casting are still crisp in spite of the oxidation of the surface of the iron, which has taken a brown, ranging from a light orange-tan on the cheeks to a very dark coffee color.

"In design and modeling the head is an extraordinary combination of naturalistic force and artistic stylization. There is probably no detail of the entire head which might truthfully be said to have been copied from life, and yet the total effect is terrifically life-like embodying all the fierceness, courage, power and majesty which we are wont to attribute to the king of beasts.

"The fact that there are only five curls in the mane on the left side while there are six on the right coupled with the fact that the parting of the hair in the back is not in the center but well over to the left indicates that the head when in position on the body was turned well to the left. But on the other hand the eyes turn sharply toward the right, so that they must have looked straight ahead in the direction in which the body was disposed. Now this turning of the eyes is quite extraordinary, for in all the other lions examined to check this point, the eyes definitely followed the nose. It seems reasonable, therefore, to doubt that this head was one of a pair. The heads of the lions in pairs are often turned, but as the eyes follow the nose in such ones, the gaze is directed toward the road approaching the gate which they or their prototypes guard. In our lion, however, the head turning is balanced by the contrary eye direction so that the general effect is quite straightforward, as one would expect of a colossal lion if it stood alone.

"While it was impossible even in Peiping to get exact information as to the site from which the Detroit lion was excavated, it was reported to come from southern Shansi, and there seems no reason to doubt that it did.

"Then, it can be assigned with considerable assurance to the most vital period of T'ang artistic creation, which was undoubtedly the VIIIth century."

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PARIS LETTER by Paul Fierens

Ordinarily, there is nothing more depressing than an architectural exhibition. Plans, watercolors, projects and photographs cannot really suggest a completed building. Architecture, indeed, only exists in space. Much imagination, good will and technical knowledge are required to be stimulated by documents of this nature. Nevertheless, the exhibition now on view at the Musée des arts décoratifs has considerable interest. This showing is dedicated to the founders and deceased members of the Union syndicale des Architectes français and to such leading figures as Villet-le-Duc, Labrousse and Sauvageot. Every architect accepts not only the principles but the philosophy of art held by Viollet-le-Duc. But the example of this master and his work as restorer and imitator of Gothic art are debatable. However we must admit that in the XIXth century the art of building had lost all appearance of unity, cohesion, grandeur, simplicity and even of style. It was indeed an unfortunate period of anarchy and eclecticism. From this point of view, it is easier to do justice to the efforts of the few builders who stood out against the general trends and who began to combat the decline.

Certain errors have the sanction of progress. None are more significant than those of A. de Baudot, who was the true founder and the first president of the Union syndicale. We consider as "monsters" some of his buildings whose audacity it is impossible to disregard. No one has posed more neatly than Baudot the question of employing such new materials as iron and reinforced concrete.

A large gallery is reserved for the bold, baroque works of A. de Baudot. Then we pass on to the achievements of his disciples: Paul Gout, Benouville, Vincent, etc. We render just homage to Lucien Magne, who did much not only to free architecture from conventional routines, but also to renew such applied arts as mosaic and glass work. The ensembles give a resume of the activity of Jean Formige, Charles Plumet, Charles Genuys. All these learned and far-seeing architects opened up the path of contemporaries bent upon breaking with the academic and the *pastiche*. They did a useful service and worked for the future.

At the Jeu de Paume Museum a temporary exhibition of recent gifts of paintings and sculptures by foreign contemporaries has been opened to the public. It is a mediocre ensemble, devoid of all significance. It would truly seem that only international courtesy, worldly obligations and all sorts of considerations quite foreign to pure art could have influenced the choice of the state. No single school is worthily represented in this hodge-podge unless perhaps it be the academic Japanese group, to whom a gallery is devoted. We call them academic because these painters force themselves to maintain the national tradition and rebel against all outside influences. The most interesting are Takeuchi, Tatchito Suga, Shimada, Ueda and Mme. Ito.

Official portraits and canvases without any special character occupy a large part of the showing. . . . After some search, one discovers four good watercolors by Jongkind, an excellent pastel by Marie Cassatt, a drawing by Augustus John and studies by Felicien Rops and Constantin Meunier. Among the painters, it is enough to mention a work by the Flemish landscapist, Vogels, a little canvas by Max Beckmann, a portrait of Max Jacob by Christopher Wood. When a reorganization of the Jeu de Paume comes under consideration, we hope that the greater part of the new acquisitions will not find a place.

In Paris there are many foreign



"THE WAKE OF THE FERRY"

By JOHN SLOAN

Recently acquired by Miss Amelia Elizabeth White, well known New York art patron, from the Grand Central Galleries.

artists who deserve recognition and discovery. But these frequent neither the embassies nor the ministries . . . not even the salons. The art critic, Chil Aronson, who has devoted an excellent book to the Polish artists, has been advised that many Americans, working in France, were not well enough known. He is therefore organizing, under the title "American Artists of Paris," an exhibition which will take place from January 18 to February 6, 1932, in the Galerie de la Renaissance. The works will be selected in such a way as to represent all the tendencies of contemporary art. It will be a showing of the advance guard and all the more interesting as the majority of the men included have never been seen publicly in France.

Among the painters who have consented to cooperate in the program sponsored by M. Aronson we may mention Paul Burlin, Martin Baer, Alexandre Altenburg, Michael Baxte, Eugene MacCowan (whose exhibition at the Vignon Gallery will soon open), Vaclav Vytslavil, Rattner, Frank Mehan, Frederick Kann, Lee Hersch, Walter Pach, Hilaire Hiler, Harold English, Oscar Gieberich, Carl R. Holty, E. Pope Etting, Jerome Blum. Among the sculptors are Heinz Warneke, Harold Cash, Calder, Wilmer Hoffman and Nat Smolin.

The Charles Auguste Girard Gallery, having abandoned its quarters near the Opera for a location near Montpar-

nasse, has inaugurated their showings on the Boulevard Raspail with a brilliant presentation of works by Kisling.

In choosing from the productions of the last five or six years the finest portraits, most sparkling flower paintings and most sensitive landscapes of this slightly harsh colorist, the galleries have done Kisling a considerable service. In this more varied presentation, the artist reveals himself as capable of psychological observation, of concentration, and of supple manipulation of linear values. And he uses color with the most audacious freshness.

The Philippe Hosiasson exhibition at the Pierre Colle Gallery brings to the attention of amateurs an artist who seeks new values. Interested in spiritual states and in conceptions of youth, M. Waldemar George has praised this painter as a "platonist" artist. Hosiasson is one of the pioneers of "humanism" and success within the near future certainly seems in store for him. Less important than theories or programs, however, is the quality of Hosiasson's painting. This is of the first rank, with something of the tenderness of Corot and an exquisite refinement of values and mastery of draughtsmanship which often recalls Renaissance Italy. The personages created by Hosiasson are true and living, but the beauty and the elegance of their bodies does not reside in their glance or their posture, but takes on an ideal meaning, revealing a perfect harmony between matter and spirit.

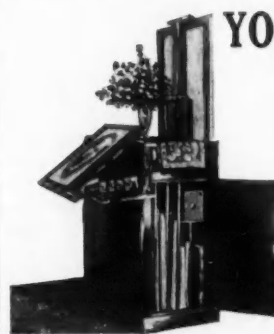
Two colorists worthy of the name show a continuous advance in their work: Filippo Pisi at the Galerie Bonjean and Alexandre Garbell at the Galerie Jeanne Castel. The first, breaking away from the influences of Monet and Bonnard, paints a number of still lifes which are richly and delicately orchestrated against a nautical background where the air continually vibrates. On the other hand, Alexandre Garbell with his lively intelligence and great freedom in drawing gives to his landscapes and figures not only their exact tonal value and atmosphere, but also their most moving and essential character.

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The collection of old masters belonging to Major J. N. Jitkow of Paris, which are to be sold Wednesday evening, December 23, by the National Art Galleries in the Rose Room of the Hotel Plaza, contains a large XVIIIth century English group, together with interesting representations of the old Dutch, Spanish, Italian and French schools. Of the XIXth century, there is to be found a miscellaneous sprinkling comprising English, French, Dutch and American works. Exhibition begins today, Saturday, the nineteenth.

Of the numerous English XVIIIth century portraits, one of the most important is the "Portrait of a Gentleman" by Sir Henry Raeburn with a certificate by James Craig Grieg, who bases his attribution on the resemblances between this painting and the portrait of George Chalmers which belongs to the Town Council of Dunfermline and is illustrated in Armstrong's book on Raeburn. John Singleton Copley's "Portrait of Sidney Taylor White, J. P.," in Copley's so-called Gainsborough manner soon after 1776, carries with it an authentication by Mr. Robert. The "Portrait of a Lady" by Sir Joshua Reynolds comes from the collection of Earl Douglas at Bothwell Castle. Other portraits are by Gainsborough, Sir Peter Lely, Allan Ramsay, Francis Cotes and a score of others.

The now popular XVIIIth century English sporting subjects include work by J. F. Herring and Herbert Marshall. There are representative works by those other well known artists of the same period, George Morland and Francis Wheatley. Of the English landscapists, Patrick Nasmyth has the largest number of canvases, eight all told, while two old Cromes are notable.

In the Dutch section, there is an outstanding example of the Italianized Netherlandish art of the first half of the XVIIIth century. It is "Peter's Denial" by G. Van Honthorst (Gerrardo della Notta), which is illustrated in Champlin's *Cyclopedia of Painters and Paintings*, page 288. This work was once owned by Prince Alexis Droutskevich of St. Petersburg and has been exhibited in the Imperial Gallery of the Hermitage.

Of the three Spanish pictures, "Christ de l'Abbaye de St. Berthe," painted on bronze by Francisco Ribalta (1551-1628), has points of resemblance to "Un Alma en Pena" in the Prado and has inscribed on the back an account in Latin of its presentation to the Abbey of St. Bertha. It was formerly in the collection of Hon. N. T. Kashtanoff of the Moscow Industrial Bank. The painting of an old Bernardino monk kneeling in meditation by Fra Juan Sanchez Catan (1561-1627) bears at the bottom the date 1602.

Characteristic works by Pannini, Marieschi, Longhi, Salvator Rosa, Guido Reni and others occur among the Italian paintings. Among the French names are Largilliere, Fragonard, Le Brun, Nattier, Hubert Robert and Carle Van Loo. The American painters are Fuller, Innes, Eakins, Chase and R. L. Newman.

GALLERY NOTE

Mr. Maurice Harris, of the Spanish Art Gallery in London, arrived a few days ago in New York, where he is staying at the Ritz-Carlton.

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for original drawing by Arthur Rackham, entitled "Huntress Diane," reproductions of which were used to illustrate edition of *Comus*, published by Doubleday Page & Co., 1921. Communicate with N. Kelley, 70 Broadway, New York City.

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CROWN JEWELS TO BE AUCTIONED

LONDON—Next Monday, December 21, the most important sale of jewelry in this country for some years will take place at Christie's when the Bavarian crown jewels comprising magnificent brilliants and emeralds, together with several other consignments, will be put under the hammer. The last dispersal at all comparable was that of a portion of the Russian crown jewels in March, 1927, which went for a total of £80,561.

The most famous of the Bavarian items, which are to be sold by order of the Royal House of Wittelsbach, is what is known as the Wittelsbach blue diamond, a magnificent stone, slightly oval in shape, set in a pendant of white diamonds. It was brought into the Wittelsbach family in 1722 by Maria Amalia of Austria on her marriage to the prince who later became the Emperor Charles VII. It was their son, Maximilian Joseph I who in 1761 had the blue diamond set in its present form.

A pendant of three large stones is another beautiful piece, which from the inventory of 1774 was mounted as it now appears by the Munich jeweler, C. Rieländer.

A tiara of forty-nine graduated brilliants should also be mentioned. It was originally mounted by the Parisian jeweler Borgois in 1817 but reset by Rieländer in 1832.

Among the other jewels to come up at this sale are those of the late Mrs. R. G. Goldberg and those of Mrs. Roper-Lumley-Holland.

NEW YORK AUCTION CALENDAR

American Art Association-Anderson Galleries

30 East 57th Street

December 19 at 2:15—The sale of the Rensselaer, Miller, Fuller et al. Colonial American furniture.

National Art Galleries
Hotel Plaza

(The Rose Room)

Fifth Avenue at 58th Street

December 23 at 8 P. M.—Sale of old masters from the collection of Major J. N. Jitkow of Paris. Exhibition begins Dec. 19.

Plaza Art Galleries
9 East 59th Street

December 19 at 2—Sale of home furnishings, antiques, rugs, silver, and china from estates of George de Forest Barton, Charles S. Keene, Wenceslao Borda and others.

December 21, 22, 23 at 2 P. M.—Sale of oil paintings, Chinese art, books in fine bindings and objects suitable for gifts. Exhibition begins Dec. 19 and continues daily all day till time of sale, except Sunday, Dec. 20 from 2 to 5.

Attendance at Carnegie Show Breaks Record

PITTSBURGH.—The Thirtieth International Exhibition of Paintings at the Carnegie Institute, which closed Sunday evening, December 6, broke all former attendance records, the exact count for the six weeks of the show being 161,747. This figure exceeded last year's by 20,406 and is five times greater than ten years ago.

This shipment of the American paintings back to their owners has already begun. The European paintings, however, will be sent to the Baltimore Museum of Art where they will be exhibited in January. From there they will go to the City Art Museum of St. Louis.

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EXHIBITION REVIEWS

(Continued from page 10)

PHOTOGRAPHS BY ATGET AND NADAR

Julien Levy Gallery

Two interesting groups of photographs by Eugene Atget and Nadar are on view at the new Julien Levy Gallery. The Atget prints, depicting interiors, carriages and statues of various sorts are documents of great value to the student of French life of the XIXth century, as well as fine examples of camera work. The Nadar set of photographs deals with the celebrities of the Paris world of fashion and art during the great romantic period when such giants as Corot, Daumier, Berlioz, George Sand and Offenbach flourished. These souvenirs are more precious as giving back to us a semblance of that glamorous era, for Nadar made little attempt to give his sitters more than their just due. Bernhardt figures in several views, while Baudelaire is recorded in five or six poses. George Sand, taken well on in life, is hardly the romantic creature, according to Nadar, that one would expect, but the others look more or less the way one pictures the heroes and heroines of that period of French art.

GIULIO DE BLAAS

Jacques Seligmann Galleries

Portraits and landscapes in water color by Giulio De Blaas are on exhibition at the Jacques Seligmann Galleries until Christmas. Last year this Venetian artist exhibited a group of portraits in oil of fashionable folk at these same galleries, but his work in the lighter medium is far more convincing and appealing. He gets a certain snap and sparkle into his likeness when handling the more elusive water colors, and gains in freshness while he loses somewhat in resonance. The portrait of Princess Marina Ruspoli is an exceedingly happy piece of painting. Mrs. Dodge Sloan, Mrs. P. A. B. Widener, II, Mrs. Milton Holden, Anita Loos and Contessina Niky Arrivabene are also among his sitters. His Venetian scenes are more in the line of the typical "Views of Venice" that is to be found among the artistic souvenirs of most visitors to the Adriatic littoral, but they are colorful withal and filled with authentic detail.

STAN WOOD

Babcock Galleries

After an absence of some two or three seasons from the New York galleries, Stan Wood of California comes back to the Babcock Galleries with another group of interesting water colors. There is a sturdy, four-square feeling about his work that reminds one at times of Burchfield's painting, but

there is no hint of satiric intention or any particular pleasure in recording the "American scene" per se. Mr. Wood is a skilled water colorist who takes delight in fine shapes and arrangements of form and color, which he sets down with relish and despatch. He strikes a more romantic note than formerly with his "Back of Del Ponte's Barn" with its darkling group of spreading tree trunks, and his "Grapes Hills" also has a more somber monumental note than usual in his work. His study of a red barn and certain flower paintings are also very fine.

COLORED SPORTING PRINTS

Keppel Galleries

Appropriate to the general cheerfulness of the Yuletide season are the colored sporting prints that are apt to appear in the galleries during the December rush, and Keppel and Company have brought forth an attractive assortment of their holdings in this department. The best of the English prints of this type were produced somewhere between 1820 and 1840, although the French had managed to push color printing to a considerable peak somewhat earlier. Two early French examples are on view to bear out this early superiority, and they have been invested with a wealth of subtle color values seldom duplicated in even the later ones. There are also two lovely scenes taken from subjects by Hubert Robert, filled with that special elegance and gentle melancholy that the

painters of his day delighted in. There are some interesting hand-colored lithographs of French facture of about 1820, scenes about town that are full of vivacity and point. The English did wonders with their two-color printing processes, and succeeded in getting fine effects by adding touches of further color by hand. See particularly the "Margate, Marine Park." Several groups of English racing scenes, worked out with great individuality in many cases, should prove attractive items to collectors. Altogether a bright and timely show.

NANCY DYER ALBERT ROSENTHAL

Kennedy Galleries

Certain artists come back each year at Christmas with work keyed to the gay, holiday mood, among whom is Nancy Dyer at Kennedy's. Last year her amusing drawings of French provincials were well received, and she returns with another batch of her clever character impressions that add a generous touch of humor to the gallery-goer's more or less solemn round, particularly if he is fortunate enough, as I was, to have the artist touch up her drawings with an explanatory remark or two along the way. Somehow or other she personally helps to put over her work, a rare achievement from an exhibition point of view. If only she could animate her drawings, as they do on the screen, I think this Providence artist would find double or treble the market for her wares. Why not have

her amusing friends made animate and articulate in the cinema? I give her the idea for what it is worth.

Another exhibition at these same galleries, where the John Taylor Arms show is also in progress, is the display of drawings by Albert Rosenthal of Philadelphia, who has worked out a type of portrait drawing based on the shadowgraph work by St. Memin, the French artist, who did so many fine heads of our Revolutionary heroes and heroines. Mr. Rosenthal has copied many of these fine likenesses with remarkable success, and has done a series of contemporary portraits in the same style. But truth to tell, he fails to give his modern sitters that certain distinguishing something that belongs to the St. Memin heads, albeit he has a ready eye for a likeness.

SAM CHARLES

Marie Sterner Gallery

A group of water colors by Sam Charles, an American musician, currently engaged in teaching in Groton and Boston, is the attraction at Marie Sterner's intimate gallery. Mr. Charles employs a very direct if somewhat tricky and staccato style, capable of being brought to fine and distinguished conclusions—as in the case of Dufy—or liable to dwindle off into thin air. Fortunately Mr. Charles does not attempt too much in this wash-and-dash method, and his little New England scenes are happily caught together and expressive of the artist's genial and tasteful reactions to the pictorial side of things.

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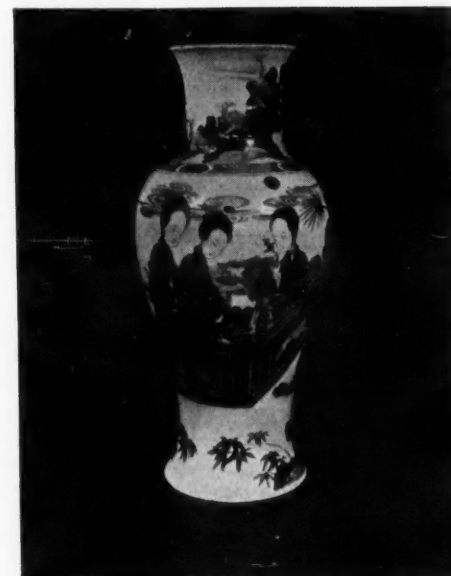
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AGNES SYMMERS

Montross Gallery

A group of landscapes by Agnes Symmers, a painter from the South, is the feature at the Montross Gallery for the remainder of the month. This is Mrs. Symmers' first one-man show in New York and she has brought together a variety of scenes that indicate her wide talents in this direction. She handles her materials with pictorial ease and sufficient flourish, and invariably strives for the larger aspects of nature. Her forms are freely developed although they would count for more were they backed up with a more vibrant color sense. As the catalog points out, "there is promise here; a freshness of approach and an acute, poetic, appreciation of nature in her manifest."

R. WARD BINKS MARGUERITE KIRMSE

Harlow, McDonald Galleries

One of England's most expert animal painters, R. Ward Binks, is at the Harlow, McDonald Galleries until Christmas with a set of dog pictures illustrating "Incidents in a Day's Shooting." Here is the story of the hunting dog set forth in fifty various views, done with a veracity and skill that will charm alike the hunting set as well as the lover of academic painting. It is a pity that Mr. Binks lets his backgrounds become more or less stereotyped, for while they are well enough painted, they have the look of the stock country setting that has been used repeatedly by the sporting print makers this last hundred years. One or two of the scenes have a certain landscape distinction of their own, but or-

dinarly a conventional treatment of sky and reedy foreground suffices. Considered anatomically the dogs are there in all their canine glory, and in many cases they are portraits of particular pedigreed pets. I marked "English Setter on Point—Rose of Gerwyn" and "A Perfect Day on the High Ground" as about the best of the series.

Marguerite Kirmse, who specializes in little dogs of the terrier classes, is also on hand with a goodly assortment of her ever popular plates. She etches the beguiling Scottie again and again with no loss of interest, and these clever souvenirs of the kennels continue to go like the proverbial hot-cake.

PHILADELPHIA SOCIETY OF ETCHERS

Grand Central Art Galleries

Another etching fraternity, this time the Philadelphia Society of Etchers, comes to town to swell the December lists of print exhibitions. Like the Brooklyn Society which has finally abandoned its original name after sixteen years and become the Society of American Etchers, this body of Philadelphia print-makers has gone Manhattan and included in its personnel so many of the leading New York etchers as to make it practically indistinguishable from any of the other local societies. John Taylor Arms, Frank Benson, Kerr Eby, "Pop" Hart, Charles E. Heil, Eugene Higgins, Alfred Hutt, Max Kuehne, William McNulty, Kenneth Hayes Miller, Ernest Roth, Louis Rosenberg and Levon West are some of the more prominent exhibitors identified with the print activities of Manhattan, so that the Philadelphia flavor is pretty much crowded out by the more potent odors of the local luminaries. Such an inclusive policy may benefit the home membership and

Christmas Brings Fine Message on World Harmony

One word holds the key to World Harmony!

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Is it Reciprocity? Not quite. To do unto others as they do unto you: No high virtue in that. It is fairly adequate, if you will; but it is not adequately fair—all things considered. For one thing: Are we uniformly conditioned? And are we equally endowed?

What then, is it? *Solidarity!*

The supreme principle of human relationship is Solidarity! *Act towards others as if they were responsible for their actions towards you*—there you have the true basis of ethical conduct.

And, somehow, you are responsible: socially, if not individually.

For the ease and comfort therefore of your own conscience, as well as for the sake of Social Equity and Moral Progress: Do not do unto others as they do unto you—Not *Exactly!*

Let constantly your ruling motive be Fellowship which is—*Solidarity!*

GABRIEL WELLS.

Christmas, 1931

serve to point up their Philadelphia exhibitions, but it does not seem especially significant for their show to come to the Grand Central Galleries when most of the best plates have already been seen two or three times in the local galleries. Among the Philadelphians showing are Nicola D'Ascenzo, Christian Dull, Henry Pitz, Wuanita Smith, Herbert Pullinger, H. Devitt Welsh, and Nell Witters.

ENGLISH WATER COLORS

Kraushaar Galleries

Muirhead Bone, Sir D. Y. Cameron, Joseph Gray, Edmund Blampied and Gwen John are being featured at Kraushaar's in a group of water color drawings. Bone, the top man of England's "Big Three" of the etching world, is always an authoritative and glamorous commentator on architectural subjects, whether he is making notes for some finished plate or just simply exercising his highly dextrous touch in some water color *étude* per se. Two of Cameron's landscapes are here, cast in that deep and solemn mood that he has glorified in his famous Scotch etchings. The Gray drawings deal for the most part with the turbulent Thames as it winds through London port, and are full of interesting, animated detail. The Blampied and John numbers are typical, and help to round out an interesting midseason show.

AMERICAN PAINTERS

Balzac Galleries

A second group of young American painters, for the most part newcomers to the uptown galleries, is at the Balzac Galleries, but the second group is far from sustaining whatever interest the

first may have aroused some weeks ago. Walt Whitman and Carl Sandburg are again quoted in the catalog and again add the only distinguished touch to these Balzac exhibitions. Philip Evergood, Alfred E. R. Vanderbilt, Cesar Giris, Martha Simpson, Abram Phillips, and Charlotte Blass are the participants of this rather dubious affair, that redounds but little to the credit of anyone concerned. There is considerable vigor displayed in the various canvases but very little resolution of effort. Philip Evergood seems to be the most outstanding member of the group and has evolved a comforting word of encouragement in the catalog by an admirer who goes on record as saying: "As I enter this little roomful of Philip Evergood's visions I find myself seeing in each painting the unpainted part of it—the light from Nowhere, from Everywhere." For my own part, I was unable to arrive at any such distinguished conclusion, either with Mr. Evergood or any of the others.

Marie Sterner

Buys Drawing by Marjorie Organ

Marie Sterner, the well known art dealer, has purchased a drawing by Marjorie Organ, who died recently, the memorial group of whose work is a special feature at the current exhibition in the Brooklyn Museum by the New York Society of Women Artists. Marjorie Organ was the wife of Robert Henri and many of her sketches are intimate impressions of her famous husband and his associates. The drawing acquired by Mrs. Sterner is a portrait caricature of Henri, with William Butler Yeats and John Sloan, and more finished than most of her drawings.

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LONDON LETTER

By Louise Gordon-Stables

So accurately are the leading art experts of the day acquainted with the whereabouts of all the really outstanding pictures, books and objets d'art, that it is almost impossible to bring forward anything well known and hope to keep its source a secret. The mystery shrouding the provenance of the Gutenberg Bible recently disposed of by Messrs. Sotheby to Messrs. Maggs Brothers for a sum approaching £30,000, has been dispelled. *The Daily Telegraph* has virtually proved that it came from the old Imperial Library at Leningrad. The Soviet, as is well known, has embarked on the policy of "unloading" from its various collections, and it is stated on good authority that their Gutenberg Bible is no longer in its place. The book in question is said to be going to a well known collector residing in Switzerland, but this does not necessarily imply that he is a Swiss.

There is a rumor that Chesterfield House may be lent for the Orpen Memorial Exhibition, the organization of which is already taking shape. This fact adds to the interest which would in any case attach to the show, for the public dearly loves to find itself in the home of the eminent and to feel that it is gaining a glimpse, however brief, of the setting in which those of higher rank move and have their being.

The same applies to the Charles II Exhibition, which is to be held at the Duke of Westminster's residence at Grosvenor Place from this coming January to March. Like the Miniature Model Exhibition of last year, its proceeds will go to swell the funds of the Young Women's Christian Association. And to judge by what one hears of the arrangements, it should prove to be delightfully intimate, giving a picture of the King and his court together with the artistic trappings of the houses of the day. The inimitable Pepys and his cronies, of course, will figure conspicuously.

The late Mr. Frederick Martin, whose collection came up for dispersal on December 2 at Sotheby's, applied himself to the acquisition of all sorts of pictures, prints and documents relating to circus life in England. The colorfulness of that life combined with its occasional drab patches must have appealed to him as it has appealed to many an artist. Nothing, from handbills of the circus side shows to XVIIIth century broadsides, was considered unworthy of inclusion. The whole makes up a wonderful panorama of a life, now becoming far too standardized to remain intriguing, though Dame Laura Knight still makes it yield its meed of the picturesque. United, the items stand triumphantly, divided, they well might fall.

We are so in the habit of visiting the Agnew Galleries for the purpose of studying the older work of the British school of painting that it is something of an effort to accustom ourselves to the idea of finding "Recent Pictures by British Artists" in the same rooms. But so admirable is the selection that one leaves with the profound wish that this may be the forerunner of many more such exhibitions in the near future. A quarter of a century ago, I understand, there was held another such show at which men like Augustus John, Sickert and Wilson Steer, then at the beginning of their careers, consolidated their then juvenile reputations. Now Duncan Grant, Vanessa Bell, Charles Cundall and Paul Nash stand in very much the same relation to the art of today, although the older men represented in the current show hold their own remarkably well. In fact, it is to the John and the Sickert that one returns before departure for a special imprint upon one's mind. Certainly all the newcomers are not of equal calibre, but one senses among them a number who doubtless in another quarter-century will have won the highest laurels. It is comforting to observe

that the Royal Academy has taken a number of the older new men within its fold. There is no saying how widely this institution will open its academic arms in another twenty-five years.

The portrait of "Montagu Norman," Governor of the Bank of England, is probably one of the most distinguished canvases ever done by Augustus John. Certainly, it is one of the most arresting in the current show by portrait painters. Not alone is it a remarkably penetrating piece of portraiture, it is a wonderful achievement from the pictorial point of view. In color, John has seldom done anything more harmonious, in drawing, little that is more expressive. Compare it with Frank Salisbury's "Portrait of King George" and more than ever its solid merits jump to the eye by comparison.

Potters should have cause to rejoice on account of the growing tendency to use *faïence* in the exterior decoration of buildings. Selfridge's great store in Oxford Street has its celebrated immense pottery clock upheld by pottery figures by Mr. Gilbert Bayes, and now the new building at Hayes Wharf boasts windows with Doulton panels modeled by Mr. Frank Dobson. This sculptor has used gilt in a number of small panels ornamented with abstractions on the theme of wharf activities. Over these brood figures of Capital, Labor and Commerce, which I need scarcely say Mr. Dobson has conceived in a modern dynamic manner.

It is distinctly heartening to hear that Augustus John has received from America a commission to paint a portrait group of the family of one of your politicians for the record sum of £11,000. When I say "record" I do not mean for Augustus John alone, but indeed for any artist of today.

Another pleasant event is the purchase by the Tate Gallery of William MacTaggart's picture entitled "Emigrants Leaving the Western Hebrides." It was obtained from the Reid and Leffevre Galleries and had previously been in the Leonard Gow and the Workman collections. MacTaggart excelled in sea pictures, and especially in those embodying an incident of the kind in question. This particular picture he developed in four different versions, size being the principal variation. The new purchase, which is his first production, painted in 1890, will take the place of the second, painted a year later, which had only been lent to the Tate by its owner.

The fact that the famous Wittelsbach crown jewels are to be sold at Christie's this month seems to point

to London as still the auction market of the world. It was just a hundred years ago that the magnificent tiara belonging to King Ludwig I was reset. Its design is particularly beautiful, and its most celebrated gem is the Wittelsbach blue diamond.

If only one could buy at country sales and sell in London! Twelve gold spoons of the Louis XVI period were recently bought for £4 in the shires and sold at Sotheby's for £450. It would be interesting to follow the career of those spoons, for £450 will probably not remain their ultimate price. They were bought by a French bidder in rivalry with another of his countryman. The French, like the English, remain on the whole faithful to their own silversmith's work.

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Large Prints

Calendar of Exhibitions in New York

Ackerman Galleries, 50 East 57th Street.—Colored artist's etchings by Elyse Lord, through Dec.

Ainslie Galleries, Waldorf-Astoria, Park Avenue and 50th Street.—Paintings by Giulio Aristide Sartorio, Dec. 21 until Dec. 31.

American Academy of Arts and Letters, Broadway at 156th Street.—Memorial exhibition of sculpture by Paul Wayland Bartlett.

American-Anderson Galleries, 30 East 57th Street.—Winning posters by school children, designed for the New York Dept. of Sanitation, Dec. 21-31.

American Folk Art Gallery, 113 West 13th Street.—Early American paintings in oil, water color, etc., and on velvet and glass, Pennsylvania Dutch furniture, etc. (Open by appointment).

An American Group, The Barbizon Plaza, 38th Street and Sixth Avenue.—Christmas exhibition of drawings by members, Dec. 7-Jan. 2.

An American Place, 509 Madison Avenue.—Paintings by Marin, through Dec.

American Woman's Association, 353 West 57th Street.—Murals and decorative panels executed for the recent Chinese costume ball, through Dec.

Arden Gallery, 460 Park Avenue.—Xmas exhibition of china, glassware and pottery until Dec. 25.

Argent Gallery, 42 West 57th Street.—Christmas gift exhibition by members of the Nat. Ass'n of Women Painters and Sculptors, through Jan. 2.

Art Center, 65-67 East 56th Street.—Greeting cards, Nov. 30-Dec. 24. Handwriting exhibit, assembled by Francis Moore, Dec. 14-26. Pens and autographs of distinguished people, Dec. 21-Jan. 2. Marine paintings by Charles Liedl, Dec. 14-Dec. 26.

A. U. D. A. C., 38 East 53rd Street.—Photographs and modern accessories, designed by members.

Averell House, 142 East 53rd Street.—Art for the garden from English and French estates.

Babcock Art Galleries, 5 East 57th St.—Water colors and lithographs by Stan Wood, through Jan. 2.

Balzac Galleries, 449 Park Avenue.—Seascapes by Hayley Lever and oils by Joseph Szekely, Dec. 21-Jan. 4. Modern French paintings.

Belmont Galleries, 576 Madison Avenue.—Primitives, old masters, period portraits.

John Becker, 529 Madison Avenue.—Water colors by Jacques Mauny, through Dec.

Boehrer & Stelmeyer, Inc., Ritz-Carlton Hotel, Madison Avenue at 46th Street.—Old masters.

Bourgeois Galleries, 123 East 57th Street.—Contemporary French art, arranged by the Galleries Zborowski.

Brooklyn Museum, Eastern Parkway, Brooklyn.—Fine prints of the year, Nov. 17-Dec. 31. Paintings and sculpture by the New York Society of Women Artists and the Society of Swedish Women Artists, Nov. 24-Jan. 1. Water colors and drawings by Albert H. Sonn, through Jan.

Brooklyn Painters and Sculptors, Inc., 212 Hicks Street, Brooklyn.—Opening exhibition, through Jan. 2.

Mary Conover Brown, 40 Wall Street, Room 3708.—"Modern" show from the John Becker Gallery, through Dec. 24.

Brownell-Lamberton Galleries, 106 East 57th Street.—Prints, glass and gifts, through Dec.

Brommer Gallery, 55 East 57th Street.—Pottery by Artigas, through Dec.

Bucher Galleries, 485 Madison Avenue.—Antiques, tapestries and objects of art.

Butler Galleries, 116 East 57th Street.—Paintings "suitable for decoration."

Carlberg & Wilson, Inc., 17 East 54th St.—XVIIIth century English and French portraits, primitives and sporting pictures.

Caz-Delbo Gallery, 561 Madison Avenue.—Memorial exhibition of work by Forain, under the auspices of the French government, through Dec.

Ralph M. Chait, 600 Madison Avenue.—Important Chinese porcelains.

Chambrun Galleries, 556 Madison Avenue.—Permanent collection of French paintings.

Charles of London, 52 East 57th Street.—Paintings, tapestries and works of art.

Children's Art Centre, 184 Eldridge Street.—Facsimiles of drawings by Rembrandt.

Contemporary Arts, 12 East 10th Street.—Group show of water colors, drawings and monotypes, through Jan. 9.

Cornell Club, Madison Avenue and 38th Street.—Etchings and lithographs by American artists, assembled by the Grand Central Galleries, until Jan. 1.

Daniel Gallery, 600 Madison Avenue.—Water colors and drawings by Rosella Hartman, through Dec.

Decorators' Club, Room 1408, 745 Fifth Avenue.—Old Japanese color prints from the collection of Hattie Rhoda Mead, Dec. 14-24.

Delphic Studios, 9 East 57th Street.—Paintings and drawings by Maxine Albro, Dec. 7, through Jan. 2.

Demotte, Inc., 25 East 78th Street.—Work by Picasso, Nov. 30, through Dec.

Deschamps Gallery, 415 Madison Avenue.—Paintings of Westchester.

Herbert J. Devine, 42 East 57th Street.—Permanent exhibition of early Chinese bronzes, jades, pottery, paintings and sculpture. Most unusual collection of Scythian art.

Downtown Gallery, 113 West 13th Street.—American print-makers, through Dec. 31. "American Ancestors," i.e. portraits, landscapes, animal compositions, etc., by little known or anonymous XIXth century American artists, through Dec. 31.

A. S. Drey, 680 Fifth Avenue.—Paintings by old masters and works of art.

Dundensing Galleries, 5 East 57th Street.—Portraits of Young People," sponsored by the College Art Ass'n, to benefit the Children's Aid Society, Dec. 21-Jan. 9.

Durand-Ruel Galleries, 12 East 57th St.—Still life and flower studies by Albert André and Georges d'Espagnat.

Dutton's, 681 Fifth Avenue.—Water color drawings by Gordon Grant.

Ehrlich Galleries, 36 East 57th Street.—XIVth-XVIIIth century paintings, "Scenes from the Life of Christ," and antique English furniture and gifts for Xmas, through Dec.

Ferargli Galleries, 63 East 57th Street.—Paintings of children by Henry R. Beekman, through Dec. 21. Portraits and New York views by Harry Lane, Dec. 21-Jan. 2.

Fifteen Gallery, 37 West 57th Street.—"Black and white" show by members, through Jan. 2.

Friends of Art of New York, 20 East 76th Street.—Fine furniture in gesso by Max Kuehne, until Dec. 25.

The Gallery, 144 West 13th Street.—Xmas gifts and water colors of Mexico by Helen McAulan.

Gallery of Living Art, 100 Washington Square East.—Permanent exhibition of progressive XXth century artists.

Pascal M. Gutterdam Art Gallery, 145 West 57th St.—"Nocturne" views of New York City by Johann Berthelsen.

Goldschmidt Galleries, 730 Fifth Avenue.—Old paintings and works of art.

Grand Central Art Galleries, 6th Floor, Grand Central Terminal.—Exposition of tribal art, under the auspices of the College Art Ass'n, until Dec. 25. Admission, 50 cts. Fifth annual exhibition by the Philadelphia Society of Etchers, Dec. 8-31. Recent wood carvings by Allan Clark, through Dec.

G. R. D. Studio, 58 West 55th Street.—Xmas selling show, through Dec. 26. Afternoons only.

Hackett Galleries, 9 East 57th Street.—Drawings by James Reynolds of characters from *The Iliad* of Homer, Dec. 7, through Dec. 26.

Harlow, McDonald Co., 667 Fifth Ave.—Water colors of hunting dogs by R. Ward Binks, through Dec. Etchings and drawings of dogs by Marguerite Kirmse, until Dec. 25.

Marie Harriman Gallery, 61 East 57th Street.—Paintings by young Americans, until Jan. 1.

P. Jackson Higgs, 32 East 57th Street.—The "Peruzzi Madonna" by Raphael.

Edouard Jonas of Paris, 9 East 56th St.—Permanent exhibition of French XVIIIth century furniture and works of art. "Primitive" paintings and paintings of the XVIIIth century French and English schools. Paintings by Iwan F. Choultsa.

Kennedy Galleries, 785 Fifth Avenue.—Etchings by John Taylor Arms and drawings by Nancy Dyer, through Dec.

Keppel Galleries, 16 East 57th Street.—Colored prints and contemporary and old masters, through Dec.

Thomas Kerr, Frances Bldg., Fifth Avenue at 53rd Street.—Works of art, paintings, tapestries and antique furniture.

Kleemann-Thorman Galleries, Ltd., 575 Madison Avenue.—Paintings of clipper ships by Prof. Alfred Jensen. New prints.

Kleinberger Galleries, 12 East 54th St.—Old masters, through Dec.

Knoedler Galleries, 14 East 57th Street.—"A Print Lover's Hundred," to celebrate the 85th birthday of the firm.

Kranshaan Galleries, 680 Fifth Avenue.—Water colors and drawings by D. Y. Cameron, Joseph Gray, Henry Rushbury, Muirhead Bone, Edmund Blampied and Gwen John, through Dec. 26.

L'Elan Galleries, 50 East 52nd Street.—Modern French and American paintings (Wiltz, Trunk, Schary, Ault, Branchard, Gaulois and Driggs), through Jan. 9.

J. Leger & Son, 695 Fifth Avenue.—XVIIIth century English portraits and landscapes, through Dec.

Leggett Studio Gallery, The Waldorf-Astoria, 50th Street and Park Avenue.—Illustrations by Artzybasheff for "Behind Moroccan Walls" to Jan. 5, and water colors by Henry Theodore Leggett.

John Levy Galleries, 1 East 57th Street.—Early masters, through Jan.

Julien Levy Gallery, 602 Madison Avenue.—Photographs by Nadar and Atget, through Jan. 9.

Little Gallery, 29 West 56th Street.—Handwrought silver.

Macbeth Gallery, 15 East 57th Street.—Maine coast towns by C. K. Chatterton, Dec. 21-Jan. 9. Woodcuts by Thomas Nason, Dec. 8-31.

Macy Galleries, 34th and Sixth Avenue, 8th Floor.—Young American artists, through Dec.

Pierre Matisse Gallery, 51 East 57th Street.—Water colors done by Gromaire from 1928 to 1931, Dec. 7 until Dec. 23. Work by Lurcat, Matisse, Picasso, Rouault and Rousseau.

Maurel Gallery, 689 Madison Avenue.—"The Cat," its artistic interpretation, Dec. 8, through Dec. 31.

Metropolitan Galleries, 730 Fifth Avenue.—American, English and Dutch paintings.

Metropolitan Museum of Art, 82nd St. and Fifth Ave.—Lace and costume accessories, Gallery H19, through December 31. Prints (selected masterpieces), Gallery K41. Daggers and knives from the Caspar Whitney collection, Gallery H5, through Dec. Turkish embroideries of the XVIIIth, XVIIIth and XIXth centuries, Gallery H17, through February 14. Reproductive prints, Galleries K37-40, through Dec. 27. Loan exhibition of early New York silver in the Alexandria Ballroom and exhibition of the Paul bequest and other Chinese textiles, Gallery D6, Dec. 8, through Jan. 31. New addition to the American Wing.

Michaelson Galleries, 20 West 47th Street.—Oriental rugs, old tapestries, chenille carpets.

Milch Galleries, 108 West 57th Street.—American paintings.

Montross Gallery, 785 Fifth Avenue.—Latest pottery by H. Varnum Poor, through Jan. 2. Paintings by Agnes Symmers, Dec. 14-Jan. 2.

Morton Galleries, 127 East 57th Street.—Inexpensive pictures for Xmas gifts, Dec. 14, through Jan. 2.

Museum of French Art, 22 East 60th Street.—Renoir and his tradition, through Dec. 19. Photographs of contemporary French celebrities by Manuel Frères, Dec. 2-Jan. 1.

Museum of Irish Art, The Barbizon, Lexington Avenue and 63rd Street.—Paintings by Sir William Orpen, Sir John Lavery and other Royal Hibernian Academicians. A permanent exhibition of arts and crafts. Open daily, 10 a. m. to 10 p. m.

Museum of Modern Art, 730 Fifth Avenue.—One-man exhibit by Diego Rivera, Dec. 23-Feb. 1.

National Academy of Design, 215 West 57th Street.—Winter exhibition.

National Arts Club, 15 Gramercy Park.—16th annual exhibition of the Society of American Etchers (formerly the Brooklyn Society of Etchers), through Dec. 26.

J. B. Neumann, New Art Circle, 9 East 57th Street.—New work by Mario Toppi, through Dec.

Newark Museum, Newark, N. J.—Modern American paintings and sculpture. American folk sculpture, through January. The Wilbur Macy Stone collection of paper dolls, paper theatres, picture puzzle books, peep shows, etc., dating from 1700, until March 1. Modern American paintings and sculpture the bequest of Miss Lizzie Bliss. The Jaehne collection of Japanese art, to Jan. 10.

Newark Public Library, Washington Park, Newark.—Books printed by the late William Edwin Rudge from the R. C. Jenkinson collection. Five years of commercial printing art in America and Europe, until Dec. 25.

Newhouse Galleries, 11 East 57th Street.—XVIIIth century portraits and landscapes.

New York Public Library, 476 Fifth Ave.—Memorial exhibit of prints by S. L. Smith, Dec. 1-Feb. 1. French illuminated mss. and books covering a period of six hundred years (1300-1900), through Dec. Modern Graphic art from Offenbach-am-Main, until Dec. 25.

New York University, 100 Washington Square.—Exhibition of recent acquisitions.

Ernest Dressel North, 587 Fifth Avenue.—Original drawings by English and American illustrators, through Dec. 24.

Painters' and Sculptors' Gallery, 22 East 11th Street.—First N. Y. one-man show of drawings and paintings by E. E. Cummings and work by Eloisa Schwab, Matisse, Lachaise, Adolph Gottlieb, Celia Schwebel and I. Iver Rose, until Jan. 1.

Frank Partridge, 6 West 56th Street.—Old English furniture. Chinese porcelains and paneled rooms.

Frank K. M. Rehn, 683 Fifth Avenue.—Water colors by Margaret Laighton, to Dec. 26.

Reinhardt Galleries, 730 Fifth Avenue.—Italian and German primitives. Old masters and paintings by French and American contemporaries.

James Robinson, 721 Fifth Avenue.—Exhibition of old English silver, Sheffield plate and English furniture.

Roeich Museum, Riverside Drive and 163rd Street.—Religious art by contemporary American artists, until Jan. 4.

Schultheis Galleries, 142 Fulton Street.—Paintings and art objects.

Schwartz Galleries, 507 Madison Avenue.—Marine paintings, through Dec.

Scott & Fowles, 686 Fifth Ave.—XVIIIth century English paintings and modern drawings. Water colors by Rowlandson (1756-1827).

Messrs. Arnold Seligmann, Rey & Co., Inc., 11 East 52nd St.—Works of art.

Jacques Seligmann Galleries, 3 East 51st Street.—Portraits and landscapes by Giulio de Blaas, to Dec. 22.

Silberman Gallery, 133 East 57th Street.—Paintings, art objects and furniture.

W. and J. Sloan, Fifth Avenue at 47th Street.—Contemporary American ceramics.

S. P. R. Galleries, 40 East 49th Street.—Paintings and drawings by James E. Davis, Dec. 1-28.

Stair and Andrew, 71 East 57th Street.—Special exhibition of XVIIIth century cabinets, bookcases and secretaries.

Marie Sterner, 9 East 57th Street.—Water colors by Sam Charles, through Dec.

Stora Art Galleries, 670 Fifth Avenue (entrance on 53rd St.).—Bronze statues before Christ. (Hittite, Etruscan, Greek and Egyptian).

Union League, 48 Park Avenue.—Exhibition of etchings, through Dec. 20. Admission by card.

Valencia Gallery of Modern Art, 69 East 57th Street.—Fifteen paintings by Joseph Stella, through Dec. 26.

Van Dieman Galleries, 21 East 57th St.—Paintings by old masters.

Vernay Galleries, 19 East 54th Street.—Special exhibition of XVIIIth century English furniture, silver, porcelain and paneled rooms.

Wanamaker Gallery, an Quatrieme, Astor Place.—American antique furniture attributed to Goddard, Townsend, Seymour, McIntire and others.

Julius H. Weltzner, Inc., 122 East 57th St.—Old and modern paintings.

Weyerh Gallery, 794 Lexington Avenue.—Miscellaneous holiday show, through Dec.

Whitney Museum of American Art, 10 West 8th Street.—American paintings and sculpture of the last fifty years, until Jan. 1.

Wildenstein Galleries, 641 Fifth Avenue.—Crayon portraits by Henri de Nolhac.

Hotel Windsor, 100 West 58th Street.—Sculpture and paintings by an American group.

Women's City Club, 22 Park Avenue.—Eleven religious paintings by Carl Schmitt, through the holidays.

Yamamaka Galleries, 680 Fifth Avenue.—Group of important early Chinese bronzes.

Howard Young Galleries, 631 Fifth Ave.—Selected group of old and modern masters, through Dec.

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AUCTION PRICES OF THE WEEK

THAW TAPESTRIES, RUGS, SCULPTURE, ETC.

National Art Galleries, Inc.—The Mrs. Benjamin Thaw collection of antique tapestries, Persian rugs, early Gothic sculpture and XVIIIth century French and English furniture, sold by order of M. Vidal of Paris on December 12, brought a grand total of \$70,413. The items which brought over \$500 were as follows:

	Dollars
29—Queen Anne silver rose bowl by Thomas Ley, London, 1705.....	650
43—Antique Djoshagan rug.....	500
52—"Diana, the Huntress," XVII century Brussels tapestry.....	2,200
57—"The Boarhunt," XVIIth century Brussels tapestry.....	4,900
59—"The Stag Hunt," XVIIth century Brussels tapestry.....	3,400
61—"The Call," XVIIth century Brussels tapestry.....	2,000
62—"The Wolf Hunt," XVIIth century Brussels tapestry.....	2,300
64—Louis XV Beauvais tapestry marquise, after cartoons by Boucher 1,000	
67—"La Jeunesse," XIXth century Royal Aubusson tapestry after a cartoon by Lancret.....	635
69—"The Boar Hunt," allegorical XVIII century Renaissance tapestry.....	1,950
74—"Youth," after Lancret, a Regence Royal Aubusson tapestry.....	2,000
75—"Shepherd and Shepherdess," XVIIth century Brussels tapestry after Teniers.....	1,500
82—Antique Herati rug, XVIIth century.....	750
84—"Market Scene," Mortlake tapestry, English XVIIIth century.....	1,950
88—"Garden Scene," Flemish Renaissance tapestry, XVIIth century with Spanish border, XVIIIth century.....	1,550
89—"The Fishermen," after Vernet, Royal Aubusson tapestry, XVIIIth century.....	2,000
90—"The Anglers," after Vernet, XVIIIth century Royal Aubusson tapestry.....	1,650
91—"The Return of the Fishermen," after Vernet, XVIIIth century Royal Aubusson tapestry.....	1,425
92—Allegorical Renaissance tapestry, Brussels, XVIth century.....	1,500
93—"The Backgammon Players," after Teniers, XVIIIth century Brussels tapestry.....	1,700
94—"Leda and the Swan," after Berinz, Louis XIV petit point tapestry.....	950
101—"The Battle of Alexander I and Darius," after Charles Le Brun, XVIIIth century Gobelin tapestry.....	5,000
104—"Diana, the Huntress," XVIIIth century Brussels tapestry.....	1,600
105—Antique Kouba rug.....	1,500
107—"The Adoration of the Princess," after Le Prince, XIXth century Gobelin chinoiserie tapestry.....	550
111—"The Call," XVIIIth century Flemish tapestry.....	725
113—"The Grotto," 2 XVIIIth century Brussels tapestries.....	1,500
116—"Children at Nurse," XVIIIth century Royal Aubusson tapestry.....	1,000
118—Antique Djoshagan rug.....	950
121—"Gombaut and Mace," XVIth century French Gothic tapestry.....	1,500
129—"The Ostrich Hunt," XVIIIth century Flemish verdure tapestry.....	575
135—Antique Herati rug.....	1,300
137—"The Siege," XVIIth century Brussels tapestry.....	700

GERBRACHT ET AL. ETCHINGS

American-Anderson Galleries—The one-session Gerbracht et al. sale of etchings on the evening of December 15 brought a grand total of \$14,432.50. The highest prices with bidders were the following:

43—Joseph Pennell's "Le Stryge"; Louis A. Wuerth.....	\$500
132—Whistler's "Nocturne," one of the "Twelve" etchings, Venetian series; Knoedler & Co.....	1,000
135—Whistler's "The Doorway," one of the "Twelve" etchings; M. Southwick.....	775
137—Whistler's "The Traghetto, No. 2," one of the "Twelve" etchings; L. Stein.....	650
139—Whistler's "Two Doorways," one of the "Twelve" etchings; M. Southwick.....	775
140—Whistler's "The Beggars," one of the "Twelve" etchings; M. Southwick.....	1,050

DENVER

The Denver Art Museum is showing the collection of little Dutch masters, which the College Art Association is sending on tour throughout the country, and at the same time the facsimiles of drawings by Dutch and Flemish masters selected by the American Federation of Arts to supplement old Dutch paintings.

As other current attractions, there are exhibitions of the tribal art of the American Indian and of the primitive work done by the early Spaniards.

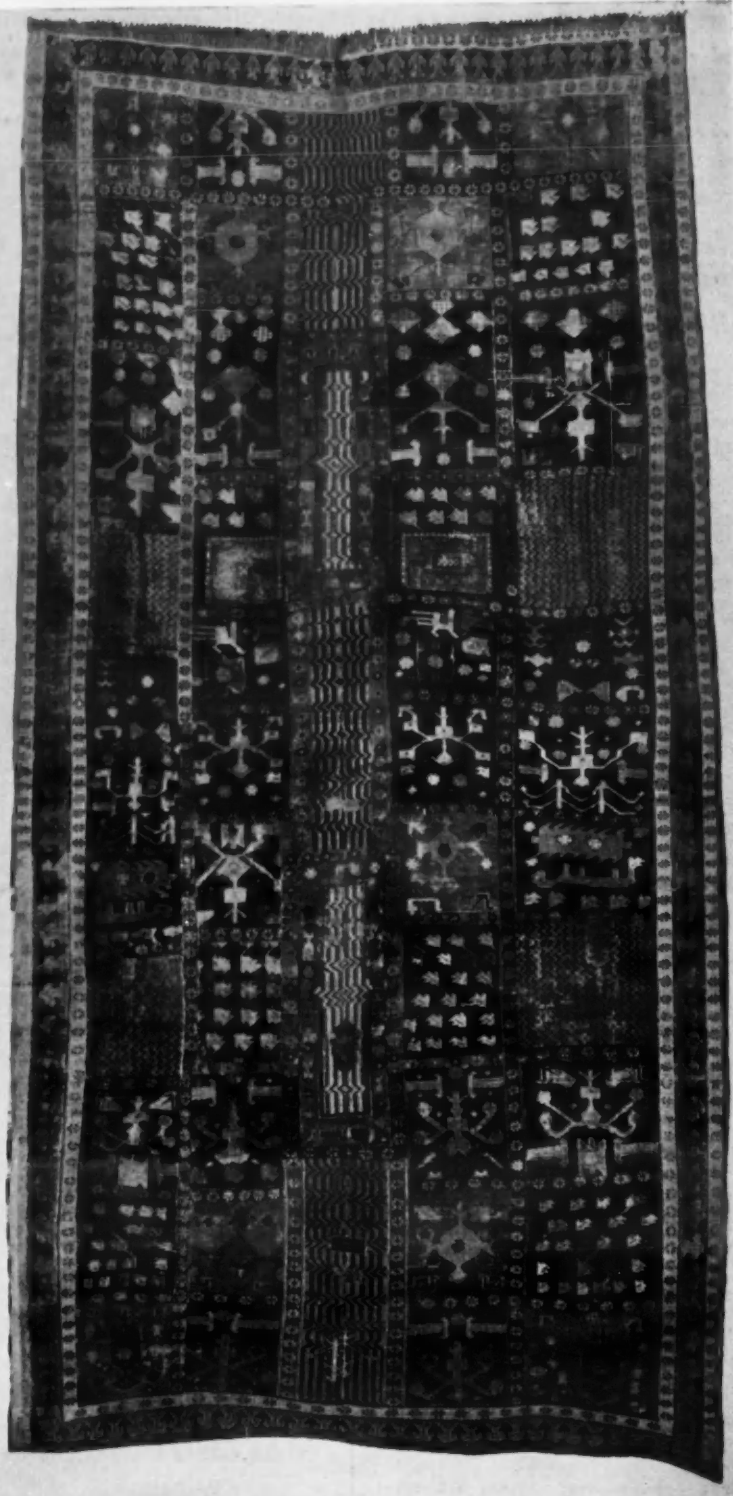
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FLOWER GARDEN CARPET NORTHERN PERSIA, ABOUT 1700
This important specimen from a Boston collection will be sold at the American-Anderson Galleries early in January.

CHICAGO

The first prize of the three Mr. and Mrs. Frank G. Logan awards in the International Exhibition of Lithographs and Wood Engravings, now at the Art Institute, was given to Muriel Jackson of London for a wood engraving "Wagons on the Heath." The award carries with it a bronze medal with \$100.00. The second Logan prize of \$75.00 went to André Derain of France for "Torso." The third Logan prize was given to Honoré Guilbeau of Chicago for her lithograph, "Back Stage, Fairgrounds."

The Walter S. Brewster prize of \$50 for the best lithograph was awarded to José Pavon of Mexico for "Laundry." The Brewster prize of \$50 for the best woodblock print was given to Ian A. J. Cheyne of England for the color print "Glen Cluane."

The following are the honorable mentions: "Dolma Bagtsché, Constantinople," color linocut by Emma Bormann of Austria; "The Water Front, Calvi, Corsica," wood engraving by Ian Macnab of Great Britain; "Indian Woman," wood engraving by Vera Waddington of Great Britain; and the

rest by Americans: "Black" Canyon, lithograph by Conrad Buff; "Calendula," wood engraving by Asa Chefetz; "February Sunshine," wood engraving by Eloise Howard; "Mare and Foal," lithograph by Zheuya Gay, and "Young Sunflowers," lithograph by Minnetta Good. For his lithograph, "Still Life," Glenn O. Coleman received honorable mention, *hors concours*.

Many Chicago citizens will remember how the Chicago public was literally swept off its feet in the year 1913, when on a brisk March day the doors of the Art Institute were opened to the "Armory Exhibition of Modern Art." There were, however, a few who welcomed the *fauves* (wild beasts) as they would a fresh breeze blowing over a becalmed sea, and among them was a Chicago lawyer, Arthur Jerome Eddy, who had seen the show in New York and was struck with the freshness, originality and vital message it

carried. He began to purchase some of the best of the paintings from the Chicago show. Then adding to his collection year by year, he at last had one of the best collections of modern art in America. He also lectured and he wrote books on the subject, his work on post-impressionism being the first comprehensive book in English on this theme. Mr. Eddy died in 1920, and now his widow and his son, Jerome O. Eddy, have given the best part of this collection, consisting of twenty paintings and three pieces of sculpture, to the Art Institute of Chicago, where it will be placed on view beginning December 22. In the group will be some of the finest works ever painted by Kandinsky, the Germanized Russian; a Whistler portrait of Mr. Eddy; a masterly portrait by Manet; a splendid "Marine" by Winslow Homer; a famous Derain, a Segonzac, a Sousa-Cardoza, a Vlaminck and a Zak. The sculpture is by Brancusi and Rodin.

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The
NEWHOUSE
GALLERIES



"MASTER MILDMAN"

by

JOHN HOPPNER, P.R.A.

The interesting face of Master Mildman, shown facing the observer, exemplifies the picture as typical of Hoppner's best child portraits. The boy wears a red coat and green vest, and the entire mold of the composition is set off by the soft green background.

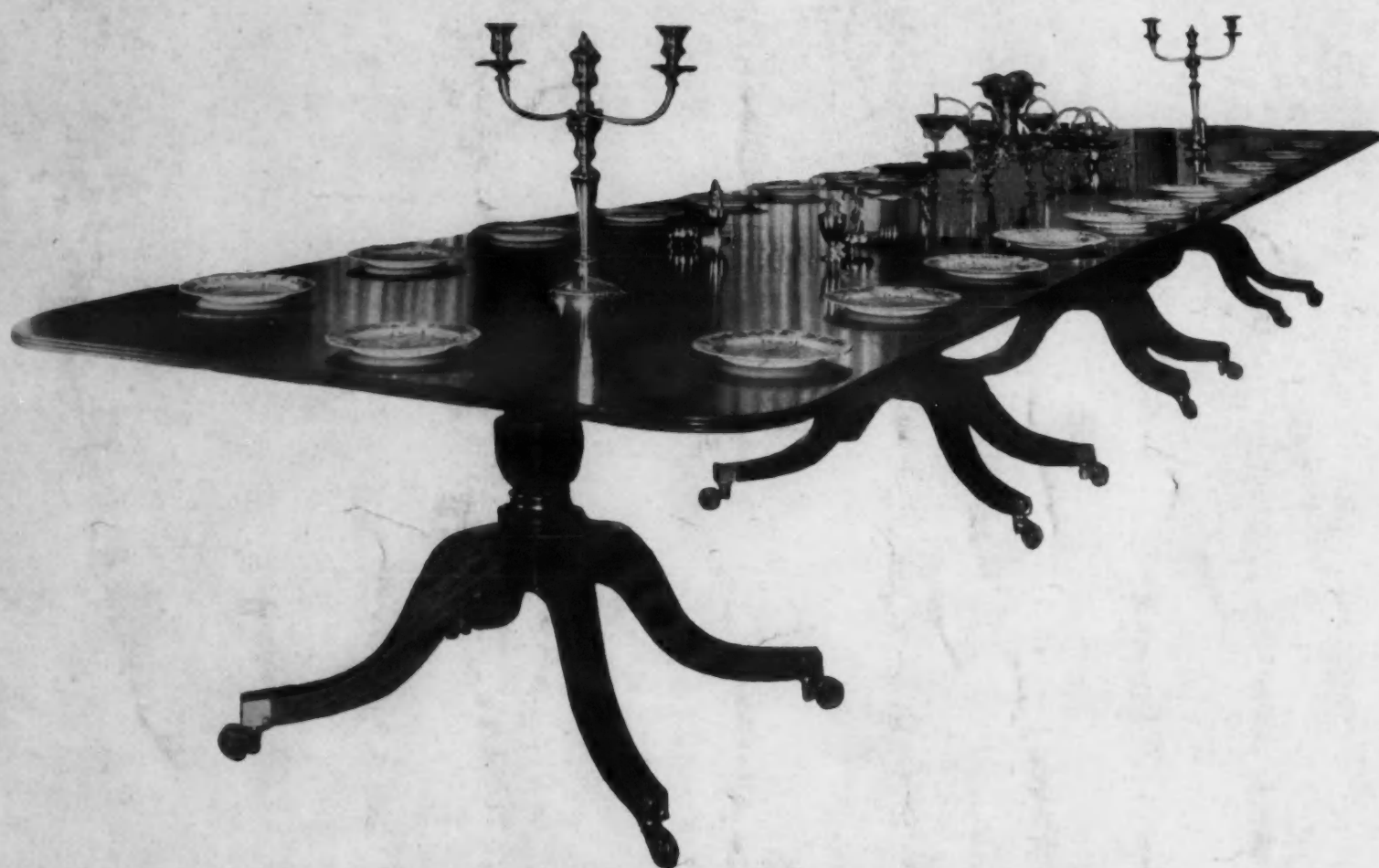
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